

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. LI., No. 1,313

NEW YORK: SATURDAY, FEBRUARY 20, 1904.

PRICE TEN CENTS



Photo by Palmer and Potter, Newark, N. J.

D. E. HANLON.

THE MATINEE GIRL.



The recent divorce of an American prima donna has brought up once more and again worked overtime the question of stage marriages, and that other, and to the lay mind, twin subject, stage divorces.

The happiest marriages I have known were those of players. Likewise the unhappiest, which indicates—does it not?—that the men and women of the stage, prone to extremes in all things, are extremists in marriage.

Wedlock to them, is a heaven of delight, or it is the other place made up to exaggerate all its worst features. They know nothing of the placid middle state, five parts contentment and five parts resignation, known to other folk, because cud chewing is foreign to them.

There is nothing bovine about the actor, else he wouldn't be an actor, but a plumb or something else equally expensive. Either he loves his wife or he hates her. Seldom indeed does he merely endure her, a Christian state of suffering often to be found in front than behind the scenes. Yet the best husbands I have known were actors, the best wives actresses—and the worst.

We should not generalize in the matter of stage marriages. Players differ as widely as do non-professionals.

Constancy is the cornerstone of the happy marriage. Is it so rare a thing among players? To my mind that depends on the player. I once heard a clever man say, "The artistic temperament is necessarily inconstant."

Perhaps so, but just as surely is the poetic temperament faithful. The poetic temperament is one of ideals, and given a man with sufficient idealism, and you have a constant man. The greatest actors have always this heaven of idealism.

Hall Caine, being asked for a cure for the divorce habit in America, answered promptly, "Romantic love." The loves of actors are romantic because they possess this idealism, for the time at least.

A man's wife or sweetheart is either his wholesome bread and butter or his exhilarating cordial. The former prefers his bread and butter, the actor his cordial, because he is by nature more romantic.

While the woman who would win and hold the love of an actor may count in almost every instance upon his idealism as her ally, she must reckon, too, with his impatience.

Patience is another bovine characteristic left out of the actor when he was made. It may have been a happy oversight.

Personally, I think patience is an overrated virtue, often the cloak of laziness or mean-spiritedness. I don't know anyone whom it is so dangerous to nag, nor who is so likely to "fly the coop," where henpecking is practiced, as the actor.

"I had no idea that I had gone into bondage, that I was no longer a free man, until when I had been married six weeks my wife objected to my going out for a little game of poker with the boys—five-cent ante," complained an aggrieved actor.

The second wife who started a domestic tempest on that occasion made a serious mistake. She chain your husbands by all means, dear girls, but never let 'em hear the clank of the chains. Wrap round the fetters with flowers and gold them with smiles, and the creatures will never realize that they are bound. Never fling that granite word "duty" in their faces. When a woman must resort to that argument, she may feel pretty sure she is lost. A man knows his duty rather better than the best wife in the world can teach it by argument. At any rate, it is a word that stands for so many hard things that it were desirable to leave it out of our daily conversation and use it only in our prayers.

The word is a good, and the good, you know, is an instrument used for driving. Also, there are several animals, the donkey, the pig, the man and others, that drive hard but lead easy, and a hint to the intelligent, happiness seeking wife is enough.

If a wife is so clever and so charming that she seems to her husband to represent not the loss of any desirable bachelor privileges, but the addition of many more, she is blessed. Make it a case of the canine not knowing he is tied. It has been done, and what one woman has done many others may, and will, do.

An actress, who has been the happy wife of an actor for fifteen years, told me she had gone to the Congressional Library every day of her last engagement in Washington and studied up divorce statistics.

"I found that there are no more divorces among stage people than any other class. It is only that people know more about them," she said. "And as for indecent haste in post-divorce marriages, I found that the exclusive society set of New York is away ahead of us in that modern improvement."

The ex-husband of a woman who might write an entertaining autobiography and call it "The Matrimonial Mistakes of an Actress," said: "Exact! Why she wanted me to teach her to shave me so that I wouldn't have to leave her to go to the barber's."

A lesson that young woman had to learn, and that is eternally true, though hard in the learning, is that we are individuals first and mates afterwards. Marriages, like roasts, may be underdone, or overdone, or done just right. The matches in which all individuality is tortured or sacrificed are of the overdone variety.

There is nothing a man so much needs at times as a judicious letting alone.

While the cornerstone of the happy marriage is constancy, the capstone is unity of tastes and aims. The actor and actress live in the same atmosphere, have a common aim. With the bond of this common interest uniting them, they are far less liable to drift apart than are the busy capitalist and his dawdling wife. The actor and his wife speak the same language.

One of the faults of the actor, according to his free critics, is that he is a monstrous egotist. But are we not all monstrous egotists if we but have our audience? And even monstrous egotism has disappeared before the greater enlightening and broader culture open to anyone in this country that can read. Even a great actor is but an atom in the sum of the world's achievements. Edwin Booth complained in a letter, I think it was, to Richard Henry Stoddard of his "infinite smallness." And times countless the Goliath egotism has gone down before the little warrior David, love.

That divorce is on the increase in America, both in and out of the profession, I regard as a hopeful sign. It is the scum that rises from boiling society and indicates that society is ridding itself of its impure elements. Or it is the sediment settling at the bottom of the glass and leaving the water clear.

That women are usually the plaintiffs in divorce suits I regard as another hopeful sign. It proves that the social and marital standards are rising. Women are the standard bearers in these matters, and where women go men follow.

I believe in divorce. It is one of the greatest of modern improvements. It is medieval, revolting, that those who are twain in everything else should be forced to remain one because they once chose to bear the same name. The spectacle of a couple who have grown apart is sad, but the sight of friends trying to do the impossible, weld them together again, is sadder. Idioty is always depressing.

Religion gives us a chance to repent our mistakes and begin anew in everything else. Why not in marriage?

But I believe that divorces should be obtained by mutual consent. Appearances to the contrary, they usually are.

When Weber-Fields opened their season it was observed that a stout woman with a pretty face and beautiful, brown, doe-like eyes had been added to the company. The foyer said she had been engaged to succeed Fay Templeton. The critics preached upon the text of the foyer, and comparisons ensued. No person really succeeds another any more than one leaf is like another. The charm of humanity is that it is diverse.

"Evie" Stetson was engaged because she was one of the funniest women on the stage. For a good many years she and a slender woman with a silvery sweet voice formed the vaudeville team, Melville and Stetson. The pair sang "Ta-ra-ra-boom-de-ay" into its furious popularity. Miss Stetson imitated wild Irish women, any sort of wild women, to the life. She could wake an audience from the deepest sort of an afternoon nap, and wake it into grinning good humor. She made up so atrociously that audiences greeted her as uproariously as they whoop at Joe Weber's middle false front.

Off the boards she is one of the prettiest and sweetest of women. Stout, to be sure, but with the lovely neck and shoulders, arms and wrists the Lord grants women in compensation for stoutness. Her comedy ends when she steps into the wings. In her non-professional hours she is a demure, low-voiced, serious-mannered housewife, at her happiest when she is giving a cosy home dinner to a half dozen of "her own kind of people."

Miss Stetson is a thoroughly domestic, and when she married Miss Melville's brother, a young St. Louis manager, she set up her household in a pleasant suburban cottage and shed tears of thanksgiving daily for the quiet joy of it.

When a baby came, brown-eyed and golden-haired like its mother, the thanksgiving tears were multiplied. She was the happiest matron alive. The sheen of pots and kettles was more beautiful in her eyes than diamonds. She had stagephobia so bad that if you mentioned grease paint she was nauseated, and when someone posted a circus bill on her back fence she sent for the doctor.

It was so until the baby died. When that happened the doctor was anxious about "Evie" Stetson.

"Make her cry!" he said to the helpless relatives and friends.

"We can't. She sits, stunned and quiet, like that, day after day. Life seems to have gone out of her."

"Something must be done," said the doctor. He had had such cases before. They were always harrowing, sometimes tragic.

He took her hand and talked to her about the dead baby. She grew white, but her face moved not a muscle. There was nothing in the doctor's words. Was she not always thinking of the dead baby—always, always?

"You must go back on the stage!"

She looked up at him with piteous eyes.

"No! No!" she said. "Never!"

But the doctor won and that is the reason Evie Stetson returned to the stage.

Tell Frank Wiltach, Viola Allen's manager, that he is "dippy" about one thing and he will give smiling assent. He is almost dangerous upon the subject of stage literature. He has practically everything that was ever published about anything in any way connected with the stage. His wife threatens to quit him because he requires two-thirds of their flat for his stage library. If anyone borrows one of his precious books he begins after the third day sending offensive and scurrilous demands for its return. He is happiest when he has dug a buggy back number from the darkest, most vermin-infested corner of a fourth-hand book store. Mrs. Wiltach, by way of counter irritant, is studying up antiseptics and deodorizers and vermin destroyers.

Just now Manager Wiltach is gloating over a dirty magazine of two decades ago that denounced Daniel Frohman for "importing a green, raw stage manager from the West."

That manager was David Belasco.

THE MATINEE GIRL.

ENGAGEMENTS.

Mr. and Mrs. William Frederic, with Wright Lovelace, for The Shepherd King.

George Gordon, with Anna Held, to play Rancour in Mlle. Nanclon.

DANIEL E. HANLON.

Daniel E. Hanlon, whose portrait appears on the first page of this issue, and who is now playing the role of Sam Drysdale in Across the Pacific, is a young actor who has had far more than the usual amount of adventure in climbing to a recognized place in the profession. He was born in San Francisco and there acquired a passion for the stage through witnessing the performances of the famous stock company at the California Theatre. At an early age he left home and was successively a telegraph messenger boy in Portland, Ore., and a newsboy on the Southern Pacific Railway. During this period he was a close student, attending a night school after his working hours were done, and he also made several essays as an elocutionist.

After many struggles Mr. Hanlon got to Chicago, where he hoped to find an opening in theatrical work, and shortly after his arrival there he was engaged by Edwin Hostelle to play Francois in Richelieu, Gratiano in The Merchant of Venice and Orlin in Hamlet. Next he played Apocides in John Fay Palmer's production of The Last Days of Pompeii, and he followed that engagement with a venture, on his own account, in Louis XI, which met with artistic success. Subsequently he played with Harry Kimmel's Confederate Stock company, was assistant stage manager with the Lizzie Gonzales Opera company, and upon occasion sang the role of Gaspard in The Chimes of Normandy; was for a season the Abbe Faria in John Fay Palmer's production of Monte Cristo; and for an equal length of time was with H. M. Clark's American Theatre Repertoire company, playing such parts as Harvey Duff in The Shaugraun and Black Michael in The Hidden Hand.

In 1907 Mr. Hanlon was a member of Lewis Morrison's company in The Privateer, in New York. Returning to the West, he played with a number of small repertoire companies and then became assistant stage manager of Morosco's Stock company in San Francisco. After a season there he managed a small company of his own on the road, and then joined the Slayton Lyceum company, supporting John Arthur in Cyrano de Bergerac, The Merchant of Venice, Hamlet, and David Garrick. Next he played Lorenzo and later Shylock in The Merchant of Venice, supporting Ethel Hest. A short season with the Hopkins Stock company, Chicago, followed, and then came a venture in vaudeville which was very successful. For a season Mr. Hanlon appeared with Welch and Frances in The Flip Mr. Flop, and, returning to vaudeville, he was a member of the Fields, Woolley and Hanlon team.

In the Spring of 1902 Mr. Hanlon played Launcelot Gobbo, Roderigo and Francisco in support of Henry Ludlam at the Broad Street Theatre, Philadelphia, and the following season he was the Valentine in Porter J. White's production of Faust. Last Spring he played Salarino in Jacob Adler's production of The Merchant of Venice, at the American. For his performances in all of the many roles enumerated Mr. Hanlon won favorable comment, and in a number he achieved marked success. In his present role, Sam Drysdale, in Across the Pacific—which is playing this week at Proctor's Fifty-eighth Street Theatre—he is winning especial success.

LIEBLER AND COMPANY SUED.

Mrs. Annie Yeamans has brought suit against Liebler & Company for alleged breach of contract. Mrs. Yeamans charges, through her lawyer, Maurice Meyer, that Liebler & Company, in June, 1903, engaged her to play the part of Nancy Deane in Under the Tower, which Edward Harrigan's company, at a salary of \$150 a week, for twenty weeks. The printed contract contained the customary clause to the effect that the engagement might be terminated at the option of either party by the giving of two weeks' notice. Mrs. Yeamans opened in the part at Boston, Aug. 31, and the company afterward came to the Murray Hill Theatre, where it was disbanded, twelve weeks after the opening night. There were still eight weeks to run under Mrs. Yeamans' contract. It is to recover salary for these eight weeks that she has brought suit in the Supreme Court. Mrs. Yeamans admits that she received two weeks' notice of the closing, but she says that the week following she called for her salary, but that as Mr. Tyler was in Europe they could do nothing.

The point raised by Mrs. Yeamans' lawyer is that correspondence in her possession overrides the stereotyped clause of the contract. Before she wrote: "My terms are \$150 a week for twenty weeks. I do not care to travel and will play only Boston, New York and Philadelphia." She says she received a reply to the following effect: "Mr. Tyler cables he will grant all your requests." The point to be tried is, according to Mrs. Yeamans' counsel, that she had no intention to submit to such a clause, and that no contract contrary to the intention of either party is binding. George C. Tyler says that his firm stood by the actual wording of the contract which Mrs. Yeamans signed, and that he will fight it out in the courts.

A SHERIDAN FIND?

Abe Ryttenberg, lessee and manager of the Academy of Music, in Sumner, S. C., sends THE MIRROR a letter from one of his correspondents, named Thomas E. Richardson, of the same city. Mr. Richardson says: "I find among the Charles Pinckney collection of old plays, which I have recently acquired, a little farce entitled, 'Captain O'Blunder; or, The Brave Irishman. A Farce as it is Acted at the Theatres in London, Dublin and Edinburgh. Written by Mr. Sheridan. London. Printed in the year MDCLXXI. [1771.]"

Although Mr. Richardson has carefully searched encyclopedias and biographical dictionaries, he can find nothing about it. The play itself points to Richard Brinsley Sheridan as its author. Mr. Richardson says, before he ran away to get married, for the author makes the actress in it discuss the question of marriage contrary to their (Captain O'Blunder and the actress') inclinations. It is not the marriage but the man that is objected to in the farce. That sounds like the witty Sheridan, who in 1771 was nineteen years old.

A GEORGE FRANCIS TRAIN ITEM.

Shortly before his death a few weeks ago, George Francis Train presented his recently published Memoirs to Mrs. Hannah MacLaren Shepherd, formerly a newspaper woman of New York, on the fly-leaf of which he was described: "You saw me send home Keene and Booth, and broke from Australia, to San Francisco, in the City of Norfolk." Helen Clarke writes THE MIRROR that the inscription refers to the time, over forty years ago, when Edwin Booth and Laura Keane struck bad business in Melbourne. Mr. Train was the owner of the steamer City of Norfolk.

REFLECTIONS

Wagenhals and Kemper have purchased from Heinrich Conried the American rights to Heinrich Stobitzer's comedy, Liselotte, now running at the Irving Place Theatre. A prominent dramatist will adapt the comedy to the American stage, and the first production will be made in Chicago next December.

Mrs. Harold McCormick recently paid \$100 for a ticket for a benefit performance given for destitute actors at the Sherman House in Chicago.

Rowland and Clifford's Over Niagara Falls company A, after playing the Academy of Music, Washington, D. C., week ending Feb. 13, are resting for three weeks, after which they will resume tour on the Stair and Havlin circuit, playing West to Kansas City. Over Niagara Falls company C will close their regular season Feb. 9. The Game Keeper companies, East and West, will continue their seasons until May.

Frank B. Carr and Joseph J. Sullivan's Blackthorn company is playing in Virginia and West Virginia.

Lucia K. Villa, of the Down by the Sea company, writes to THE MIRROR from lower California an enthusiastic letter about the orange groves and ostrich farms of that region.

Patti, who was booked to appear at the Jefferson Theatre, Birmingham, Ala., on Feb. 6, cancelled her engagement and appeared in New Orleans on that date. Her managers were not satisfied with the seating capacity of the Jefferson, and as the Bijou, Jake Wells' house, could not be secured, her Birmingham appearance was abandoned.

In the cast of The Tenderfoot company, now in the West, is Margaret Sayre, who is a sister-in-law of Manager Pedley, of Evansville, Ind., and Owensboro, Ky. Miss Sayre belongs to a prominent Kentucky family, being a grand-niece of ex-Senator Willis B. Machen, a niece of Captain Al. McGowan, of the Confederate army, and a former member of the Kentucky State Senate. She is also a relative of ex-Secretary John G. Carlisle, and is related to all the McGowdins of Louisville and Princeton, Ky. Besides this, the aunt who educated her is Mrs. L. B. Speed, a daughter-in-law of the late Joshua Speed, ex-President Lincoln's Attorney-General. Miss Sayre was for two years in the company of Weber and Fields and one season with Charles Frohman's London company as understudy to Edna May in The Girl from Up There.

A movement has been started by a number of players to discourage dramatists from representing the theatrical profession in a ludicrous or immoral light in their plays.

Ethel Tucker, who is to star next season in H. R. Wilber's scenic production, His Royal Wife, is resting at her home near Chicago. A strong company is being engaged by Manager Wilber, and the scenery for the production consists of nine complete sets.

Leah Russell has purchased the record-breaking automobile known as Ford's 999 and its mate, and will enter them in various automobile races during the summer. They will be managed by W. H. Pickens, and driven by Eddie Bald. Next season, Miss Russell will use one of the machines in her play, The Belle of the Ghetto.

Ada Hehan and Otis Skinner will appear again in New York this season, arrangements having been concluded whereby they will play a week's engagement at the Harlem Opera House in March.

Manager Phil Hunt, of the Down by the Sea company, and three women of the company had an exciting experience a few days ago in a copper mine at Bisbee, Ariz., where the attraction was playing. After descending to the interior workings of the mine, the rope that held the basket fell from the windlass above, and the exploring party were prisoners for a number of hours, until repairs were made, when they were conveyed to the surface again.

The Portland Oregonian, the morning after Madame Patti's appearance in that city, remarked: "Oh, what a pity-Patti!"

Otto F. Andrie, who in the early season appeared in The Cardinal, is now playing the heavies with Robert B. Mantell.

Nell Quinlan writes from Kansas City, Mo.: "The members of the Old Jed Prouty company are stranded here. The company played Topeka on Wednesday, Feb. 3, and the managers left town at four the next morning."

A number of wealthy women of this city are making plans to send poor blind people to theatres and concerts. The managers of New York will be asked to aid in the work.

Charlotte Deane, leading woman with the Harkins Stock company, playing Canada, has been engaged for the lead with the Empire Stock, Columbus, Ohio, and will open with that company Feb. 15.

Charles Balsar, appearing in Grover Brothers' production of The Minister's Daughters, and booked to appear in Chicago, took advantage of the temporary closing of the theatres in that city to spend a few days at his home in Jackson, Mich. While there Mr. Balsar gave a series of dramatic readings, embracing scenes from Francesca da Rimini, Romeo and Juliet, and Ibsen's Hedda Gabler.

The directors of the Brooklyn Academy of Music voted to accept an offer of \$617,000 for the site of the old Academy by a syndicate represented by the D. and M. Chauncey Company, of 207 Montague Street. The prevailing sentiment now seems to be to divide the money up among the stockholders rather than put it into any similar venture. Accompanying the bid was a certified check for \$12,440, 2 per cent. of the bid price.

The Grace Hayward company opened in Lafayette, Ind., at the Grand Feb. 1, in Graustark. The Purdue University students, two hundred in all, occupied the best part of the house.

Brother Jacques, the new four-act play running at the Variétés Theatre, Paris, may be seen here next season.

Harvey and Sadie Fields, of The Bowery After Dark company, will have a new play next season. Nellie Sydney played Sorinora Colonna in Foxy Grandpa, in Grand Forks, Minn., last week, at short notice, and made a hit.

The students of the American Academy of Dramatic Arts will appear at the Empire Theatre, on Thursday afternoon, presenting a one act play, The Revolt, for the first time in America; Bertrande, a comedy in one act, and The Prude's Progress. Owing to the length of the programme the performance will begin at half-past one o'clock.

A dozen actors from the Actor's Home on Staten Island attended the Wednesday matinee of Checkers, at the Academy of Music, last week, and had a fine time talking it over on the ferry boat.

Herr Conried said, last Wednesday, that Washington's Birthday will see the last performance of Parsifal this season.

Sydney Rosenfeld announced last Wednesday that his Century company will open on the road, Feb. 18, in Much Ado About Nothing, and will be seen in New York, Feb. 22, in one of three theatres under consideration.

Israel Zangwill has delivered the MS. of his latest play, The Serio-Comic Governor, to his New York manager, Cissie Loftus, who will star in it next season.

A charity performance will be given at the New York Theatre this afternoon in aid of the orphans and destitute children in charge of the missionary sisters of the Sacred Heart of Jesus.

Chauncey Olcott will be seen in an act from Terrence, Wilton Lackaye will appear in an act of The Pit, Emma Carus will sing, and a number of other attractions are promised.

IN
OTHER
CITIES

SAN FRANCISCO.

Hunter's Blood was played at English's 3 by the German actors from Cincinnati to a fair sized and enthusiastic audience. The costumes were of the peasant costume, peculiar to the Bavarian highlands, lent color to the performance. Clemente Bauer played the part of Zangerl, the village barber and physician. He sang several topical songs with much gusto. F. Schmidt was the young hunter, and Adolph Heine the stern game warden. Lora, the gipsy's daughter, was played by Klara Carr with enthusiasm and grace. Marie Sawickins took the part of the gipsy. In spite of her advanced age, this actress was very pleasing. Helen Buckner as the warden's wife, spoke the Bavarian dialect allotted her with full singing.

The Wizard of Oz opened a week's engagement at the Grand 7 to a capacity house, and the advance sale indicates similar business throughout their stay. The production was seen here at the Willis Wood's season, before its New York presentation, but its present offering shows many changes for the better. The show smacks less of vaudeville now, and

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JERSEY CITY.

Our New Minister, a beautiful play of the rural comedy order, came to the Academy of Music Feb. 13, to steadily increasing business at each performance. The play is a shiny piece of work, with strong interesting characters, and a thoroughly good people rile up against a reformer-complot. The Golden Rule is made to stand out prominently in such a way as to take the sanctimonious Farmer awed, and make him a success for the moment the new sabbath curtain was rung in and as the acts progressed the hit became more pronounced. The entire town is talking of the attraction of the play, and many are going to see the play the coming week. It is one of the best offered of the season. Ernest Hastings as the New Minister is perfect and as an actor he is a treat. Charles Redman, as the country minister, all around a credit to the management. The good, old-fashioned John Conners, as the detective, is a capital actor, who goes right down to work and entertains his audience. A droll artistic method, John Barker as Capt. H. B. Mason as the countryman, and Louis Pierce, the man with settled opinions, are clever actors. John P. Brown with his Billie Baxterisms, is a hit, and he will certainly have everybody connected with the play, and the audience, laughing at his antics.

Ethel Brooks Ferguson, as Nance; Clara Harford as Dorcas, and Phylla May, as the minister's

A black and white portrait photograph of a man with a mustache, wearing a suit and bow tie, looking slightly to the left. The image is framed by a dark border.

50 Broad Street, Columbus, Ohio.
AL G. FIELD

THE IROQUOIS CASE.

The special grand jury sworn to investigate the Iroquois Theatre disaster began its work in Chicago last Monday. The first move was to inspect the building thoroughly. Judge Chytrous, in charging the jury, outlined its duties as follows:

"It is for you to investigate and ascertain if life was lost through any act of criminal omission or commission. Ascertain the origin of the fire and inquire if there was any criminal act or neglect. Bear in mind that it occurred in a public place designed to contain great numbers of invited persons, as from that fact certain duties devolved on those who ran the theatre, those who created the conditions, and on the public officials who had responsibilities in connection therewith. Be careful, however. Indict no one unless you are convinced of his criminal responsibilities. Unless evidence before you unexplained and uncontradicted would warrant a conviction by a petit jury you should not present a true bill."

The investigation and the examination of witnesses by the jury, will occupy two weeks. Arthur R. Hull, who lost his entire family in the fire, has resigned his position as manager of an important claim and adjustment company in order to devote his entire time and energy to the interests of the Iroquois Memorial Association. Mr. Hull and his association learned that two members of the jury were interested persons—one being the contractor who built the front of the Iroquois and the other a city contractor who is indebted to the city hall régime. A protest was made, but in answer it was declared that the two jurors could not legally be removed.

In speaking of the responsibility for the disaster, Mr. Hull said in the Chicago *Inter-Ocean*: "I am convinced that Klau and Erlanger should be held as guilty as, if not more so, than Powers and Davis. The inflammable scenery and lights which directly caused the fire were the property of Klau and Erlanger."

The death, on Feb. 10, of a ten-year-old child who was injured in the fire brings the total number of victims up to 575, according to the coroner's records.

A committee of experts from the Builders' Club, the Builders' Exchange, the Chicago Architects' Business Association, the Mason Builders' Association, and the Illinois Chapter of the American Institute of Architects made, at Mayor Harrison's request, a report on the fire and its causes. Following is the summary in full:

I. What was the primary cause of Iroquois Theatre Building fire?

1. Sparks or heat from an electric projector, spot or flood light, igniting draperies back of proscenium arch about twelve feet above stage floor.

2. Why did the fire extend?

(a) No adequate means at hand to extinguish same.

(b) The "killyrie" provided proved ineffective.

(c) The absence of vertical standpipes containing water under pressure, provided and connected with hose on both racks at convenient locations on floor and bridge; no automatic sprinklers.

(d) The absence of hooks which could have been used to tear down the burning portion of the scenery.

3. Why did the fire spread to auditorium?

(a) The fire curtain did not operate effectively.

(b) The descent was probably interfered with by some projection.

(c) On account of delay in attempting to operate same until fire had obtained some headway.

(d) On account of insufficient provision for effectively operating same.

(e) On account of air pressure producing friction against which wall, due to expansion of air or gases resulting from burning of scenery.

(f) Stage doors leading to outer air were open.

4. There was no outlet open at top of stage to permit escape of smoke and other gases and secure an upward draught on stage side of proscenium wall, the ventilator being closed and the automatic opening skylights provided for the purpose were prevented from operating by being fastened with wire and props.

(a) Exits providing outlets for smoke and gases were provided at rear of auditorium at a height above proscenium arch, drawing heated smoke, other gases and flames over and toward the people through the auditorium to these outlets.

(b) Some of the gallery or upper balcony exit doors. The gases produced by the fire, being highly heated and thus made lighter than the cold outer air, were forced upward by the rush of the air to stage doors, and into the auditorium, confining in arrangement. It should be noted that ample exit provisions were made, and that the doors in same were bolted with bolts which could be operated from the auditorium side by any one, without the use of key, but that the public did not understand their use, and the ushers had not been drilled or instructed, and neglected to open a number of same.

5. Asphyxiation.

(a) First blast of smoke, gas and flame from stage.

6. Burning.

(a) On account of exits being blocked as the result of people falling.

(b) On account of the fire escapes from the upper gallery exits passing lower exits out of which flames were bursting.

MORE THEATRE GUARDIANS.

Provision for the designation of special policemen and firemen in New York City theatres is made in a bill presented to the Senate by Senator Frawley last Tuesday. The new section added to the charter reads as follows:

The Fire Commissioner is hereby authorized and directed, upon application of any owner, lessee or manager of any theatre or other place of amusement in the city of New York, to designate two or more persons over twenty-one years of age who shall not be members of the uniformed force of the Department, as special firemen, who shall be stationed at the exits of all such places during every performance of public assembly therein, and whose duty it shall be to keep such exits clear, to guard and protect such place or places from fire, and to perform such other duties in connection therewith as the Fire Commissioner may deem necessary and proper.

Such person designated by the Fire Commissioner shall be paid by the owners or lessees of such theatre or other place of amusement, at a rate, to be fixed by said Fire Commissioner, of not less than \$2 or more than \$4 for each performance or for each day or part of a day during which such place is kept open for public assembly. The Fire Commissioner may recall such designation at any time and designate another person or persons to perform such special fire duty.

No license shall hereafter be granted to any theatre or other place of amusement except upon presentation of a certificate from the Fire Commissioner that such designation of special firemen to attend such place has been made.

HERR CONRIED DINED.

Herr Director Conried, at a dinner given him by the Lotus Club last Saturday night, fiercely attacked those who could not indorse his taking Parsifal from Fraulein Wagner without her consent. All such persons the Herr Director called "malicious and ignorant." Among his enthusiastic friends present were Herr Lichenstein, Herr Morgenstern, Herr Heinrichs, Herr Krahel, Herr Fink, Herr Liebling, Herr Mottl, Herr Von Brissen, Herr Buens, Herr Gruener, Herr Blum, Herr Dippel, and Herr Goerlitz. No cabrio from Herr Dippel arrived.

SPECIAL MANHATTAN MATINEES.

There will be a souvenir matinee of The Virginian to-morrow, Wednesday, afternoon, at the Manhattan Theatre. On Thursday afternoon a special matinee will be given for the benefit of the actors and actresses now in town. Admission will be by invitation only.

IN BROOKLYN THEATRES.

Lawrence D'Orray and The Earl of Pawtucket come to the Montauk Theatre this week. The cast includes Jane Peyton, Louise Lyndeth, Mary Louise Forbes, Charles W. Stokes, Charles Hallock, John W. Dean, Earnest Elton, and James Otley.

Servant Kitty, which was first seen at the Montauk, comes back to spend a week at the Amphion Theatre.

Ralph Stuart, in his newest play, The Right of Sword, is at the Grand Opera House this week.

Mrs. Spooner's company at the Bijou appears this week in Bonnie Scotland, a play of modern life in Scotland, in which the Misses Spooner will be seen in well suited parts. Edna May Spooner will be seen as Mary and Cecil as Nannie Dugald. She will sing Scottish songs and dance a Highland fling.

Nellie McHenry in M'Ilse is the attraction which the Columbia Theatre offers this week.

For the first time here, if Women Were Men will be given at the Park Theatre this week. Joe Welch brings his new play, The Peddler, to the Folly Theatre this week.

At the Novelty this week Patrice and a carefully selected company appear in Driven from Home.

Uncle Tom's Cabin is the attraction at the Gotham this week.

Between Love and Duty is Corse Payton's offering at his Lee Avenue house this week.

The scenes show an old plantation in Georgia during Sherman's march to the sea. Old songs will be sung and a band of pickaninnies will furnish comedy and music. Florence Gear will appear as a Southern girl, Grace Fox as a colored "mammy," while Kirk Brown and Arthur Evers will play the part of two brothers following the different causes of the war and in love with the same girl. Richard Crolius will be seen as Irish corporal, and Lawrence Barbour will be General Sherman.

The new burlesque at Watson's Cozy Corner is Mr. Pewee.

Vaudeville is the attraction at the Gayety Theatre.

At the Star this week the attraction is the Cherry Blossom Burlesquers.

VINCENT R. KIRK.

VIOLA ALLEN'S CONDITION.

Viola Allen was operated upon for mastoid abscess at the New York Eye and Ear Infirmary last Sunday morning. Miss Allen at the first performance of Twelfth Night, Monday of last week, was suffering from an abscess, but rather than disappoint her audience and company she courageously continued to play the week out. She first felt the pain three weeks ago when about to open in Boston, but thought it only temporary. On January 25 Dr. Frederick Jack, of Boston, performed an operation which gave her relief, and she opened in that city Jan. 28. But the pain came back, until her doctor told her last Saturday night that she would endanger her life were she to postpone the operation for another day, as the abscess was decaying the mastoid bone and might reach the brain. After the performance Saturday night Miss Allen called her company together on the stage of the Knickerbocker Theatre, and told them that the engagement would have to be closed until the opening at the Harlem Opera House, on March 17. As The Mirror goes to press it is learned that Miss Allen's condition is favorable. Her mother, Mrs. C. Leslie Allen, is constantly with her, and her father and brother, Charles W. Allen, the latter her manager, are within call.

The great danger now is blood poisoning, but Miss Allen's physicians do not look for this complication. Miss Allen is one of the stage's ornaments, of as well as on, and the sympathy and good wishes of thousands are sure to be factors in her speedy recovery.

ULLIE AKERSTROM'S PERFORMANCES.

Ullie Akerstrom, who has a dramatic school above Payton's Fulton Street Theatre, secured the theatre for three performances Feb. 12, 13, and 14, and presented the farce-comedy Our New Girl. Miss Akerstrom herself, her pupils, and three of Mr. Payton's forces made up the cast. Miss Akerstrom adapted Our New Girl from the French. It was formerly known as A Jolly Mix-Up when Mrs. Wheatcroft presented it at a students' matinee in 1900, and also as The Doctor's Warm Reception. Miss Akerstrom has changed the characters a good deal and elaborated the part of Katrina to suit her peculiar talents. To say that she took with the audience in putting it mildly, she certainly captivated them and had the house roaring from curtain to curtain.

Her dancing is as nimble and her acting as fresh and spontaneous as years ago, when she used to be a great favorite throughout the country. Her pupils' work was amateurish, but the performance went off with a smoothness that showed careful training and study. Elliot James as Doctor Brown, Bernard B. Freitag as Wallie West, and Marie Van as Daisy Dupont deserve commendation. Mr. Freitag sang between acts. Johnnie Hoey, a Payton standby, played Ernest Dupont cleverly and pleased greatly with his songs and jokes before the curtain.

CLOSED THEATRES REOPEN.

Of the six theatres closed by Mayor McClellan because they did not conform to the building and fire laws, three were permitted to reopen last week. The Grand Opera House opened on Wednesday with a Chinese Honey-moon. Huber Museum and Hart and Seamon's Harlem Music Hall also passed inspection and were granted permission to resume business. The Madison Square Theatre will probably not be used again for theatrical purposes. The changes demanded by the authorities cannot be made without very great cost, and more than the owners of the property, the Eno estate, deem advisable to expend. The Schubert Brothers have a long lease on the playhouse that went into force a year ago, but they have almost given up hope of getting the theatre into condition to comply with the law. They will probably seek some amicable arrangement with the owners that will relieve them of the lease. The Princess Theatre is practically ready for reopening, and the work of fire-proofing the Vanderville Theatre is under way.

AT THE LEAGUE.

The February dramatic meeting at the Professional Woman's League yesterday afternoon was conducted in a dignified manner by Mrs. John Glendenning. The opening number was a piano solo by Josephine Mack, of the Annie Russell Company. John Glendenning recited Poe's "Raven," expressing sympathetically its beauty of thought and poetic feeling. Three vocal numbers, "Navajo," The Maid of Timbuctoo, and "Bedelia," were given by Amelia Summerville in her usual effective style. Henry Well played a dainty accompaniment. Burt Howson sang a group of songs from The Three Little Maids so well he was twice recalled. In the absence of Jeffreys Lewis, who was to give some readings, Mr. Glendenning recited quite entertainingly "Minnie Ha! Ha!" and "Seven and Six Pence." To-morrow afternoon at 2.30 the members of the League will inaugurate a series of progressive euchre parties. The March literary day will be arranged by Florence Robertson James.

READING THEATRES.

The public safety commission reported to the Mayor, "That the Grand Opera House be condemned as unsafe for public performances unless twelve changes be made promptly. The Mayor requested the building inspector to close the house, which he did, and the place will not be reopened this season. George M. Miller, well and favorably known in the amusement business for twenty-five years or more, is the lessee until July, when M. Reis' lease commences. Changes recommended for the Bijou Theatre have been made. The changes at the Academy of Music are under way and nearly all will be made within a fortnight."

BOSTONIANS PRESENT NEW OPERA.

On last Saturday evening, Feb. 13, The Bostonians presented their new comic opera, The Queen of Laughter, for the first time on any stage, at Spokane, Wash. The new piece was received with enthusiasm by a very large audience, and in the opinion of the local reviewers its success was complete. The production was the first real premier in the theatrical history of Spokane.

The Queen of Laughter is by Isobel Kaplin, librettist, and William Brady, composer, both of whom are residents of Cincinnati, and make their debut in theatrical work with this opera. The story has to do with the stereotyped mythical kingdom of comic opera land, but the treatment is original and the lines are bright and witty. The score is above the level of recent light opera music.

Henry Clay Barnabee found in King Lachryms a part well suited to his best comic talents. Others who won favor were William H. MacDonald, George B. Frothingham, Gertrude Zimmer, Agnes Cain Brown, Adele Rafter, Laura Oakley, Howard Chambers, Douglas Ruthven, Campbell Donald, and Blanche Morrison. Particular praise was bestowed upon Max Freeman, who directed the production. The opera will not be seen in New York until next season.

A MANAGERS' ORGANIZATION.

About thirty New York managers last Tuesday formed a local organization, the name of which has not yet been announced, for mutual protection and for united action in any matter affecting the interests of the theatres of New York.

These officers were elected: Heinrich Conried, president; A. W. Dingwall, vice-president; Frank McKee, treasurer, and H. B. Harris, secretary. A Committee on Organization was appointed by the president, consisting of Marc Klaw, Oscar Hammerstein, Joseph Brooks, Percy Williams, Alf. Hayman, E. F. Albee, Charles Burnham and S. S. Shubert.

The following managers have been enrolled as members: William Harris, Daniel Frohman, Frank McKee, Sam S. Shubert, Lee Shubert, Marc Klaw, A. L. Erlanger, Henry W. Savage, Joseph Brooks, F. F. Proctor, Oscar Hammerstein, A. W. Dingwall, Albert Weis, Alexander Lichtenstein, E. D. Stair, E. F. Albee, Percy Williams, E. G. Gilmore, George Kraus, John H. Springer, W. T. Keogh, J. Wesley Rosenberg, Henry Donnelly, Heinrich Conried, H. B. Harris, Alf. Hayman, Henry Ehrenberg, Charles Burnham, Alfred Hayman, Hyde and Behman and Hurtig and Seamon.

SIR HENRY IRVING ANGRY.

Sir Henry Irving made an indignant protest against "jacks in office" in a curtain speech to a Chicago audience last Saturday night. He was shocked at the poor light effects in his plays, at political grafters, and at the greed of managers in raising the price of gallery seats to \$1. He said, among other things: "And I would like it to be thoroughly understood by you that sometimes much injustice may be done by jacks in office, and I would earnestly beg of you to exert all your influence to allay the feeling of panic which at present exists among the officials of your great city."

GREEN ROOM CLUB BENEFIT.

The Green Room Club had a benefit at the New York Theatre last Sunday night and cleared about \$3,000. Mrs. Fernandez, Jane Holly, Julia Dean, Rosa Marston, and Jane Marbury sold programmes. Dan Daly, Emma Carus, Marie Dressler, Thomas Q. Seabrook, Tony Pastor, Gus Hill, and Viola Gillett were among the entertainers.

A GENTLE CRITIC.

The funeral of M. K. Michaelovsky, the celebrated critic and publisher, who died Feb. 10, took place in St. Petersburg last Friday and was one of the largest that has been seen in that city in many years. Five thousand persons walked to the Bolkov Cemetery, four miles away, singing funeral dirges. The coffin was borne by hand the entire distance.

JOAN D'ARC FOR VIOLA ALLEN.

Stephen Phillips has been commissioned by Viola Allen to write a play for her use next season, with Joan of Arc as the central figure. Scott Craven, Miss Allen's former leading man, is now in Europe to make arrangements with Mr. Phillips. Mr. Craven will be back within a week or ten days.

DOWN THE OLD HOUSE GOES!

The house in Baker Street, London, in which the first of the two divine Sarahs lived is being destroyed by the mastodon, Capital. Sarah Siddons lived in it for years, and it was to that Washington Irving paid his two memorable visits to see the great actress.

MUSIC NOTES.

L'Eclair d'Amore, Lucia di Lammermoor, Parsifal, Cavalleria Rusticana, and Delibes' ballet, Coppelia, was the repertoire for the past week at the Metropolitan Opera House. It was the eighth performance of Parsifal. Enrico Caruso sang Arturo Vigna's aria on La Lorraine Thursday.

The students of the Grand Conservatory of Music gave a concert at the Waldorf-Astoria Wednesday evening.

The sixth rehearsal and concert of the Philharmonic Society was conducted by Felix Weingartner in Carnegie Hall on Friday afternoon. He demonstrated the ability that has made him one of the foremost conductors of the world.

The second Kaltenborn concert was given in Mendelssohn Hall Thursday evening. Jessie Shay, pianist, assisted.

The Russian Symphony Society gave a third concert in Cooper Union Hall Friday evening. Mrs. Vera Johnson, a Russian, spoke with enthusiasm of the enterprise.

J. Henry McKinley, tenor, made his reappearance on the concert stage at the morning music of the Harlem Philharmonic Society, at the Waldorf-Astoria on Saturday.

Hermann Klein, the music critic, author and teacher, and David Bispham, the well-known soloist, will give what is announced as a lecture-recital on "The Singing and Speaking Voices" at the New Lyceum Theatre, Monday afternoon, March 14. That part which is "lecture" will be delivered by Mr. Klein, and that part which is "recital" will be rendered by Mr. Bispham in illustration of the principles outlined and explained by his colleague.

Alfred Reisenauer, pianist, strengthened the favorable impression that he made at the recent Philharmonic Society concert in a recital given in Mendelssohn Hall on Feb. 8. The audience was profoundly impressed with his scholarly musicianship.

The Mendelssohn Trio gave a concert in the Hotel Majestic on Feb. 8. Glen Hall, tenor, sang a group of songs creditably.

Edward Edgar's oratorio, The Apostles, had its initial American performance in Carnegie Hall last Tuesday evening. It had its first public rendition in Birmingham, England, last October. It is a beautiful composition, but hardly as forceful as the composer's previous oratorio, The Dream of Gerontius.

Augusta Zuckerman made her debut as a pianist at a recital in the New York College of Music Wednesday afternoon.

Madame Eugénie Pappenheim gave her first musical reception of the season on Feb. 12, from four to six, at her residence, the Evelyn, 101 West Seventy-eighth Street. Three hundred invitations were issued. Delightful music was rendered by the following artists: Madame Jeane Franko, violin; Tilly Wall, piano; Frieder Stender, soprano; Mrs. Angeline Uller, alto; Clifford Wiley, baritone; Franz Wagner, cello.

THE ANNIVERSARY-CHRISTMAS MIRROR.

A Prodigious Production.

The Pelican (London).

The jubilee number of The New York Dramatic Mirror is a prodigious production, full of interesting articles and photographs of British and American players of all ages. The Mirror, on the staff of which, by the way, my good friend, Mr. Henry Chance Newton, holds the important post of London correspondent, now possesses a London bureau at Trafalgar House, Green Street, W. C., where copies of this most interesting production may be obtained.

Never Equaled.

Brooklyn Times.

The Christmas number of THE DRAMATIC MIRROR is a publication never equaled in the twenty-five years' history of that journal. It is a joy to the eye. The reading matter is interesting, the pictures are from the brush of some of New York's best known theatrical artists. The pioneer of dramatic feature magazines, The Mirror has kept in the lead.

Worthy of the Mirror's High Position.

St. Paul Press.

THE NEW YORK DRAMATIC MIRROR celebrates Christmas and its twenty-fifth anniversary by issuing a handsome holiday number of eighty-six pages. It is attractively illustrated, contains much that will appeal to those that are interested in the stage, and is an anniversary number worthy of the high place The Mirror occupies among theatrical publications.

All Previous Attempts Outdone.

South Bend Sunday News.

The Christmas and the twenty-fifth anniversary number of THE NEW YORK DRAMATIC MIRROR is a rare specimen of holiday editions. Much is always expected of The Mirror, but this year all previous attempts are outdone and the result cannot command other than genuine admiration. The issue is filled with beautiful illustrations and splendid reading matter.

An Elaborate Number.

Bethlehem, Pa., Times.

THE NEW YORK DRAMATIC MIRROR celebrates its twenty-fifth anniversary by an elaborate Christmas number. Among the interesting articles in the issue is one on "The Bach Festival at Bethlehem," by John Lewis. The article is illustrated with cuts of the Moravian Church, the choir of trombones, the Schalls House and Colonial Hall.

GOSSIP.

Leonora Bradley ran over from Boston last week to visit friends. On the day she arrived she was engaged for the summer stock at Keith's Philadelphia, to open April. She has been a popular favorite at the Castle Square, Boston, for years.

Gipsy Norton has recovered from her attack of typhoid fever and is now able to resume her road tour in Little Cigarette.

The Century Theatre Company will open at the 1, 100 Theatre, in Much Ado About Nothing, Feb. 20. It will run for four weeks and be followed by Money Talks by Cleveland Moffett; then by Onra, another American play, and Othello, which will close the season, June 2.

D. W. Platt of the Ideal Entertainers has gone to his home in South Bend, Ind.

At the Educational Alliance The Forest Ring was given for the third time last week. It was the children's special day, and to the doors from the curtain, a fringe of children edging the stage, the house was packed. The play was produced under the personal direction of William C. de Millie, who had been lucky enough to secure several of the principals of the original cast, including Marian Wright and Beatrice Dale.

Frank Gilmore and Max Firmman will next week join Mrs. Fiske's company in Kansas City, to appear with her during her tour to the Pacific Coast. During Mrs. Fiske's engagement in San Francisco she will present several plays from her repertoire, in which she has not yet been seen by the San Francisco public, in addition to Mary of Magdala and Hedda Gabler.

COMPANIES CLOSING.

Man to Man, at Ashland, Pa., Feb. 8.

The Lily and the Prince, at Vincennes, Ind., Jan. 27.

Fairy Princess company, at Logansport, Ind., Jan. 27.

Albert W. Taylor, with Ernest Shipman's As You Like It company, Jan. 30.

OBITUARY.

George A. Yelding, an actor, shot and killed himself at Spokane, Wash., on Feb. 10.

Hugo Wittenstein, a member of the orchestra at the Metropolitan Opera House, died in this city on Feb. 10, of heart disease.

John F. Vernon, business manager of the James Kennedy company, died suddenly of heart disease on Feb. 8.

Mrs. Hattie Tyrer, an aunt of Lydia Knott, of the Young Tobe Hoxie company, and well known among members of the profession, died at her home in Chicago on Feb. 2.

Henry F. Griffin, a member of the orchestra at the West End Theatre, at Uniontown, Pa., died in that city on Feb. 6, of consumption. The remains were sent to Dayton, O., for burial.

Frederick Hartley, the actor, this season the leading man of the Hixley and Hix company, died in the Troy Hospital, Troy, N. Y., on Feb. 11, after a week's illness with pneumonia. Mr. Hartley, though only twenty-nine years old, was widely known in the profession and was accounted a very promising player. For some time he played in support of James O'Neill, and was the Georges in that star's production of The Musketeers. Among other parts that he played in New York were Count Jungfeldt in The Last Appeal and Janet in More Than Queen. He was the husband of Anne Sutherland, the actress. The remains were taken to Mr. Hartley's home, Duluth, Minn., for burial.

BORN.

TUCKER.—William George Tucker, to Mr. and Mrs. Wilbur J. Tucker, of 18 Stockton Street, Dorchester, Mass., Feb. 8, 1904.

Married.

RAIFOUR-BURNS.—On Saturday, Feb. 6, William Raifour and Margaret Burns, by Rev. George Houghton, at the Church of the Transfiguration, New York.

MACFADDEN-JOYCE.—Edward S. MacFadden and Mary A. Joyce, in Williamsburg, by Rev. Frederick A. Saunders, Feb. 12, 1904.

Died.

BELL.—Robert E. Bell, in Denver, Col., on Feb. 15, of consumption.

HARTLEY.—Frederick Hartley, in Troy, N. Y., on Feb. 11, of pneumonia; aged 29 years.

WITTENSTEIN.—Hugo Wittenstein, in New York city, on Feb. 10, of heart disease.

YELDING.—George A. Yelding, in Spokane, Wash., on Feb. 10.

In Memoriam.

In loving memory of my beloved husband, William B. (Bill) West, who passed away February Fifteenth, 1902. Emma C. West.



Bennett and Young, song illustrators, with Hyde's Comedians, are meeting with unusual success singing Eugene Kilworth's "personal" ballad, "After Many Years." The same may be said of the Mays, Howard and Parker, and Arthur Jackson.

Morris Manley, of Manley and Rose, author and composer of the novelty song, "You Got to Pay That Groc'rie Bill," states that he has met with success during the past season wherever he has introduced this song.

Frances Curran has just completed a tour of the New England States in vaudeville, and met with much favor singing "By the Light of the Moon" and a dainty Irish song, "Emerald, My Irish Jewel," published by the Dowling-Sutton Music Company.

Stella Mayhew was among the first to introduce the new novelty song by Williams and Van Alstyne, entitled "There's a Chicken Dinner Waiting Home for Me."

Katherine Trayer, of Libbey and Trayer, states that she is meeting with success with the songs selected from the catalogue of M. Witmark and Sons, Harry Van Tilzer Publishing Company, and the Peerless Publishing Company, and that she is not singing the songs of any other publisher.

Frederick V. Bowers, who has been meeting with phenomenal success in the South, has just finished a two weeks' engagement at the American Theatre. He will play return engagements in the South.

Arthur Rigby, Joe Rosey, and the O'Brien Sisters have introduced "Nan, Nan, Nan" and "I've Got a Feeling for You," published by F. B. Haviland and Company.

Theodore Morse is jubilant over the success of his latest instrumental numbers, "Happy Hottentots" and "Havana."

Joe Howard, of Howard and Emerson, author of "Hello, My Baby," has scored with his latest song, "Good-bye, My Lady Love," which took the audience by storm Sunday night at the American Theatre, when at least twelve encores were demanded. Mr. Howard was congratulated by the performers and the manager upon his new success.

The following new songs have been issued by the F. B. Haviland Publishing Company: "Blue Bell," "Nan, Nan, Nan," "17th of March," "My Honey Loo," "Mr. Moon, Your's Nothing but a Shine," "I've Got a Feeling for You," "It Don't Seem Like Home to Me," "I Never Thought I'd Miss You as I Do," and a new Cuban-American intermezzo, by Theodore Morse, entitled "Havana." With this firm are such well-known writers as Thurland Chattaway, Theodore Morse, Shepard and Drislane, and others. They also publish "Kiss Me Good-night, Dear Love," sung in Merely Mary Ann.

Two of the most attractive numbers in the repertoire of Libbey and Trayer are "Should Fate Ever Cruel Be" and "My Starlight Sue." Whatever else they may add, it is safe to say that these two songs will remain permanent features with them.

Heelan and Helf, being convinced by expert opinions and tremendous sales that their newest effort, "Under the Mistletoe Bough," is an accepted success, are hustling for the song in their old style, and the result is that "Under the Mistletoe Bough" is heard everywhere. Appended is a list of those who are actually singing the song: Laighton and Leighton, Billy S. Clifford, the Nichols Sisters, Lottie Gilson, Rooney Sisters, Ethel Lever, Elsie Fay (her initial song), Eleanor Falke, Harry Bulger, Almira Angeles, Rose Carlin, Arthur Rigby, McWatters and Tyson, Lucy Monroe, Claude Thardo, Stuart Barnes, Sydney de Gray, Tascott, Aurie Dagwell, Reddy and Currier, Jack Norworth, Gertrude Morton, Bigger and Druber, Harry Rosch, Garrity Sisters, and Lillian Shaw.

"The Game of War," published by Edwin S. Brill, will undoubtedly equal in popularity "Only a Soldier Boy," from the same house, judging from its enthusiastic reception by audiences wherever sung by Spencer Kelly, Raymon Moore, and others.

One of the special numbers sung by Rader Brothers, the popular juvenile vocalists of the West, is "Ma Mornin' Glory Babe," published by the Peerless Publishing Company.

"My Lady Moon," published by Edwin S. Brill, is now the feature song in the repertoire of the well-known baritone, Harry Wise. The Holdsworths, Reddy and Currier, Hotty-Totty Company, in Old Kentuck and others are using it with great success.

"My Love of Long Ago," the dreamy waltz song, sung with enormous success by Dorothy Stuart in The Littlest Girl, is published by the Peerless Publishing Company.

Cooper and Bailey write that they are compelled to respond repeatedly to recalls on account of the clever manner of their singing Ed Barron's "In Sunny Africa" and "I Ain't Got No Time."

F. Friedell, of the Conqueror Four, is featuring with success Brennan and Story's "Just Press Your Lips to Mine" and "It's the Janitor." Both are selling well, and singers everywhere are sending to the Walrus Company for them. Note their advertisement this week. Barney Reilly and Pat Kelly, two of the best known singers in vaudeville, are making more than good with "It's the Janitor." "Best comic song on the market" is the verdict of those who are using it.

James F. MacDonald, the singing comedian, is winning numerous encores by his pleasing way of singing the new Irish song, "Mary Ann."

Frank Tenehill, Jr., and George Rosey have collaborated upon another new high-class ballad, "In a World Just Made for Two." As they are the authors of "Maybe," "Believe," and "Last Night," this new song will be eagerly welcomed by singers of high-class ballads. They claim it to be the best song they have ever placed with any publisher. Professional copies are also ready for this ballad, with arrangements by George Rosey.

A host of well-known singers are spreading the popularity of "I'll Be True," the catchy waltz song published by William Anstead, Mabel Hudson, Ida Howell, Eloise Cartwright, and the Great Richardson, and many others find this song a winner.

Fred F. Russell, of Gus Sun's Minstrels, continues successfully with Jean Havex's comic song success, "Call a Cab and Send Me Home." This song was originally sung by Lew Dockstader.

The second concert of the Washington Symphony Society, at the Lafayette Theatre, contained De Koven's Red Feather selection. This delightful opera was well received and encored to the echo.

The minstrel entertainment at Brooklyn, N. Y., developed into an immense success. Dan McGilver sang Dan J. Sullivan's "You're as Welcome as the Flowers in May." Harry Gretton rendered H. W. Petrie's "Davy Jones' Locker." Fred Mosher used Duke and Johnson's "Brothers." When the Minstrels Come to Town, and the finale was "Every Race Has a Flag but the Coons."

"Lots of Things You Never Learn at School" is still the song hit of The Wizard of Oz. That number and the "Jolly Sailor Boy" are published by Edwin S. Brill.

The five songs, "My Beanie's Wedding Day," "Only You and I Love," "Sadie Green," "Ma Mornin' Glory Babe," and "Beneath the Stars and Stripes," sung as a medley by Libbey and Trayer and company at the New York Letter Carriers' Association entertainment, Madison Square Garden, Feb. 3, was a tremendous success. It received deafening applause from the 20,000 persons present. These songs are all published by the Peerless Publishing Company.

Falke and Seaman, who are now playing the leading vaudeville houses, are scoring their usual success with "Anona" and "In Sunny Africa."

McWatters and Tyson are featuring Robert A. Keiser's "An Afternoon Tea," to the evident gratification of their auditors.

Ed B. Adams, who produces the numbers for the Watson Stock company with his Cozy Corner Show Girls, is receiving many compliments on the success of his latest numbers. He is using "When the Band Was Playing Dixie," "Somebody's Waiting for Me," and "Mary Ann," all published by Leo Feist.

"Sadie's Belvoir," published by William H. Anstead, is steadily gaining in favor. It is used by the following singers: The Norlases, Tom Ripley, George Norton, Florette, Wray Sisters, Ethel Palmer, and many others.

A comparatively new song, "You're the Flower of My Heart, Sweet Adeline," is rapidly coming to the front. It is by Gerard and Armstrong, and is being sung by Caspar Zarnes, of the Three Troubadours; James Braley, Mill Mausey, and many other prominent singers.

William J. Hays, a prominent tenor in church and concert work, has adopted Ed Corliss' song, "Star of My Life," as a permanent feature of his repertoire.

George B. Rosey and company, who are playing Robert Hillard's dramatic sketch, called The Littlest Girl, are using "My Love of Long Ago," and all incidental music, written by George J. Wetzel.

Libbey and Trayer are still meeting with success with the dainty ballad, "My Beanie's Wedding Day."

A list of the people singing "Here's Your Hat, What's Your Hurry," Costello and Osborne's latest, sounds like a vaudeville roll call. Here are a few of them: The Nichols Sisters, Una Clayton, Lillian Stern,

MUSIC PUBLISHERS.

"THE ORPHEUS COMEDY FOUR."
SCORE WITH A WELL KNOWN BALLAD.

The Orpheus Comedy Four, who are known the country over as clever singers and entertainers, are meeting with extraordinary—or, what is more, phenomenal—success singing "Somebody's Waiting for Me." Of course, we all know that the Orpheus Comedy Four score with any song they sing, but they do not sing "ANY OLD THING"; they are PARTICULARLY PARTICULAR, as to the songs they sing. However, it did not take them long to decide to use "Somebody's Waiting for Me."

The peculiar part of it is that "Somebody's Waiting for Me" is not a really new song, but has been used, and is now being used, by many others, who realize the value of the true ballad that will live forever, just as many other ballads have, which go down in history as the "good old songs." Most singers think when selecting songs for their repertoire that the songs should be fresh from the press, and in a great many instances they are right; but this is an exception. The Orpheus Comedy Four selected "Somebody's Waiting for Me," because it is one of the songs that will last forever, and they realize that they are making no mistake in singing a song that never grows old.

At this writing many song illustrators are using it with beautiful, lifelike slides with telling effect, but just to show you the great strength of this beautiful ballad, the Orpheus Comedy Four find no difficulty in winning many recalls when they sing it without mechanical effect. That speaks volumes for the song. So here's the idea: Never hesitate to sing a song because it's a year old—that is, if it's a song as good as "Somebody's Waiting for Me." They grow in popularity from year to year, and never grow tiresome. We do not say this of the topical songs, because they change with the seasons; but a good ballad, NEVER.

Think this over, and if the ballad you are singing does not meet with the success you think it should "put on" "Somebody's Waiting for Me." You'll see that every idea advanced here is true. Send to Leo Feist, 134 W. 37, for an orchestration to suit your voice.

In answering these advertisements please mention THE MIRROR.

Joe Ward, the Newsboys' Quartette, with The Little Outcast, Eldene and Hamilton, Claude Thardo, Pet-Daas, A. Coneland, of Gideon's Minstrels, Will Mauer, Battle Corner, and Nellie Dumber.

Emmett Lenson, the sweet voiced Western tenor, who is singing at the Casino, has just introduced at the New York Theatre, says the best songs of his repertoire are "Violets," "Somebody's Waiting for Me," and "In Sunny Africa."

Madge Wood, with the Yon Yonson company, writes that she is more than making good with her "tough song," "She's the Pride and the Pet of the Lane," being compelled to respond repeatedly to the enthusiastic encores.

William H. Anstead announces that his new dramatic ballad, "The Postman at the Door," will be ready for the profession by Feb. 20. This song started out in whirlwind fashion at Madison Square Garden, where it was sung by the dramatic soprano, before an audience of 20,000.

S. R. Henry's "Colored Ragamuffin" two-step is a favorite number with J. W. Kraber's orchestra. It was enthusiastically received at a select dance of the Manhattan Club, of Louisville, Ky.

The comic ballad, "Sally," sung by Emma Carus in vaudeville, is being featured at many of the minstrel entertainments.

Etta Williams writes that her repertoire of Feist songs, including "I Ain't Got No Time," "The Pride and the Pet of the Lane," and "My Little Zu-zu-coo-lu," is meeting with greater success every day.

"The Girl Who Has Won My Heart," William H. Anstead's new march ballad, is being introduced by well-known professional singers.

Ruth Nolta, the clever Western singer, who has created such a stir in the Eastern vaudeville houses, has just played the Keith Circuit, and will be heard now on the Proctor Circuit, singing her feature song, "In Sunny Africa."

Trene Meare, who in conjunction with the Newsboys' Quartette is creating a sensation with The Little Outcast, is singing a new feature of "Mary Ann," "In Sunny Africa," and Feist and Barron's new song, "My Little Zu-zu-coo-lu." All published by Leo Feist.

Manley and Rose are meeting with success singing and featuring the Walrus Company's two songs, "If I Could Only Have My Way" and "You Got to Pay That Groc'rie Bill," both of which were written by Mr. Manley. The team made a record in Boston last week with both songs at the Howard.

Another Irish song is just out, "Emerald, My Irish Jewel," is already making a stir among the professional people, who are taking it on in large numbers. It is from the pen of Laurence Rorie and Harry Williamson, and published by the Dowling Sutton Music Publishing Company.

Wee Calre, the clever little child comic, is featuring "Let Me In, Dat's All," "I Ain't Got No Time," and "She's the Pride and the Pet of the Lane."

"In a Nutsell," the new march hit by George Rosey, is now being played throughout the United States, and requests are still pouring in for it. Over 20,000 copies have been sold in four weeks.

Ed J. Bronlette, with El Henry's Minstrels, is singing "Because You Were an Old Sweetheart of Mine," and he reports that his audiences seem never to tire of it.

William H. Anstead, music publisher, 51 West Twenty-eighth Street, reports that business is rapidly increasing, due principally to the merit of his latest publications. "I'll Be True," a novelty waltz song, "The Girl Who Has Won My Heart," an inspiring march ballad, and "I Want My Mamma," a pathetic juvenile ballad, beautifully illustrated.

Musicians all over the country are eagerly adopting "The Hyacinth," Emma Lyons Hatch's beautiful intermezzo. J. W. Gray, pianist, is playing it, and it is being used by Curandera's Goldsmith's, and Signor Tomasco's orchestras. In addition to many others.

Allen May continues to find favor with his songs. Just at the turn of the Tide, he sings with illustrated song slides, which prove a valuable adjunct to his act.

Aurie Dagwell pronounces Horwitz and Bowers' "Every Day is Sunshine When the Heart Beats True" as one of the most beautiful and artistic ballads she has ever used.

William F. Kropp's Orchestra, Newark, N. J., and artistic remuneration in rendering L. E. Berlin's characteristic two-step, "African," and Muriel Nelson's "Wiseard" march.

Sara Haxton will shortly be seen on the Keith Circuit, with her repertoire exclusively of Feist songs, among which are "Violets," "Somebody's Waiting for Me," and Ted Barron's "My Little Zu-zu-coo-lu." "You Are Not the Girl I Loved Long Ago" is being featured by Emanuel A. Turner.

H. W. Petrie's "Song the Anvil Sings" and Horwitz and Bowers' "Every Day is Sunshine When the Heart Beats True," were respectively sung by Wray McGaffey and A. J. Seabrook at the minstrel at the Auditorium Hotel, Chicago, Ill.

MATTERS OF FACT.

Herrmann the Great appeared in Brooklyn this week for the first time in years. The large house which greeted him on the opening night at the Columbia was an evidence that he had not been forgotten. His programme this season is replete with forgotten, his clubbing several new illusions that created somewhat of a sensation. The Brooklyn papers are unanimous in praise of the entertainment and hail him as a worthy upholder of the Herrmann name and tradition. Herrmann will probably be seen in New York city later in the season.

Walker Whiteside opened the new Opera House at Manhattan, Mich., last week to S. R. O. The new building is a handsome one and a credit to the city.

F. A. Wade, proprietor of the Bear's Prince Opera company, has an opera company of twenty-five people, doing a repertoire, which he will let for Summer resorts or railroad parks.

Carlton Lewis Nagely has just secured the sole American rights to Robert Barr's latest novel, "Over the Border."

Kilroy and Britton have engaged an entirely new cast for An Aristocratic Tramp, and now claim to have the best and most satisfactory "tramp" play to play return dates.

"We are getting offers every day to play return dates," they say, "but that is impossible, as we are booked solid to May 15, 1904. The heavy is being played by the author, Lem B. Parker. Will Kilroy playing the title-role."

Gus Hill's Happy Hooligan company (Western) is said to be breaking all records over the Northwestern circuit. At Spokane, Wash., in eleven days, they broken. "Managers Al Dolson and Walt Leslie are certainly hustlers and genial young men," writes Dick P. Sutton.

F. A. Tolver has closed his season as business manager of the Man to Man company, and joined Clay Clement, in The New Dominion, in the same capacity.

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In the repertoire of Vandeville's Topplers.HORWITZ & BOWERS' HIT OF 1903
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"You Got to Pay that Groc'rie Bill"

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Words by ED LESTER

Music by W. H. ANSTEAD.

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VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Marks Brothers' Dramatic co. 15-20. A Fatal Step 22.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): The Way of the Transgressor 13. Klark-Urban co. 15-20. A Fatal Step 24. Marks' Dramatic co. 28-March 5.

BELLOWS FALLS.—OPERA HOUSE (John E. Bronsahan, mgr.): The Way of the Transgressor 11; one of best advance sales this season; co. excellent; best of satisfaction. Howe's Moving Pictures 12.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Jefferson De Angellis in The Tornado 4 pleased fair; business poor. A Texas Steer 5, 6; performance fair; business poor. A Friend of the Family 8, 10; performance good; business poor; bad weather. Zig Zag Alley 11. Kate Claxton in The Two Orphans 12. Richard Mansfield 15. Mrs. Wiggins of the Cabbage Patch 16, 17.—THE GRANBY (Otto Wells, mgr.): His Last Dollar 8-13; business and performance very good. At Cripple Creek 15-20.

WASHINGTON.

NORTH YAKIMA.—LARSON'S THEATRE (E. Furrer, mgr.): Happy Hooligan 1; co. pleased; very good business. Florence Roberts in Sapho 9; excellent performance; good business. Fatal Wedding 9. Ghosha 12. Are You a Mason 18. Sag Harbor 18. Paul Gilmore 23.

WEST VIRGINIA.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Orphan's Prayer 4; excellent performance; fair house. Damon and Pythias 6; good house. His Majesty and the Maid 8; fine performance; fair house. Van Dyke and Eaton 11-13. Humpty Dumpty 17.

ST. MARYS.—AUDITORIUM (James A. Oldfield, mgr.): An Aristocratic Tramp Jan. 19; co. and business fair. Damon and Pythias 28; poor co. and business fair. Damon and Pythias 28; poor co. and business fair. Miss Bob White 8 to capacity; pleased. A

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THE new \$5,000.00 novel, "The Story of a Nation," absolutely the best in years, is now being sold in book form. The best two-step in vaudeville, "The Story of a Nation," who picked "Crocodile Haha" and "Hawaich," selected this one as the best instrumental number of the season. His judgment speaks for itself. There was no original intermezzo "Hawaich," there were no imitations of it. Here is another original idea. Watch the numbers. Join member for new ideas. The Big Firm Shapira, Remick & Company, 45 West 28th St., New York.

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BUNTING, EMMA (Earl Burgess, mgr.): Thee, Johnson, mgr.; Atlantic City, N. J., Feb. 8-10, Trenton 17-20, Chester, Pa., 22-27.

BURKE-MCCANN, Keyser, W. Va., Feb. 15-20.

BURROWS, BOYD: Wallack, N.Y., Feb. 16-22.

CARPENTER, FRANKIE: Amsterdam, N.Y., Feb. 15-20, Paterson, N. J., 22-27, Wilmington, Del., 29-March 5.

CARROLL, COMEDY (Don Carroll, mgr.): Middleborough, Ky., Feb. 15-20, Sterling 22-28.

CLARK STOCK (Miles Berry, mgr.): Fairfield, Ill., Feb. 15-20, Taylorville 22-27.

CONROY AND MACO'S COMEDIANS (P. F. Craft, mgr.): Hudson, Pa., Feb. 15-17, Johnson 18-20, Smithport 22-24, Phillipsburg 25-27.

COOK-CHURCH (H. W. Taylor, mgr.): Oil City, Pa., Feb. 15-20, New Castle 22-27, Sharon 29-March 5.

CREED'S COMEDIANS: Ironton, O., Feb. 15-17.

CUTTER AND WILLIAMS: Buckhannon, W. Va., Feb. 15-20, Morgantown 22-24.

DAVIDSON, FRANK S.: Washington, Ill., Feb. 15-17, Wyoming 18-20, Tonkin 22-24, Galva 25-27, Albia 29-March 2.

DAVIDSON STOCK (A. E. Davidson, mgr.): Kalamazoo, Mich., Feb. 15-20.

DE VONDER, CHESTER (Phil Levy, mgr.): Hornellsville, N. Y., Feb. 15-20, Elmira 22-27.

DILGER-CORNELL: Carbondale, Pa., Feb. 15-20, Hanstons 22-27.

ELLIS, STOCK: Canton, Miss., Feb. 15, 16, Durant 17, 18, Boyce, La., 19, Mansfield 21.

ELFORD STOCK: San Diego, Cal., Feb. 8-20.

EMERALD STOCK: Savannah, N. Y., Feb. 15-17.

EMPIRE STOCK: Boston, Mass., Feb. 15-20.

FENBERG STOCK (J. M. Fenberg, mgr.): Haverhill, Mass., Feb. 15-20, New Bedford 22-27, Brockton 29-March 5.

FERRIS COMEDIANS: Duluth, Minn., Jan. 1-indefinite.

FISKE STOCK: Springfield, Mass., Feb. 15-20, Derby, Conn., 22-27.

FLEMING, MAMIE: Hazleton, Pa., Feb. 22-27, Carbondale 29-March 5.

FRANCIS, MARION (Geo. K. Robinson, mgr.): Lewiston, Me., Feb. 15-20, Woonsocket, R. I., 22-27, Lynn, Mass., 29-March 5.

FRENCH, IRVING (Ivan French, mgr.): Fayetteville, Ark., Feb. 15-17.

GAGNON AND POLLOCK STOCK: Key West, Fla., Jan. 25-March 31.

GARSHIDE, CONNIE AND MACK: Gardner, Conn., Feb. 15-20, Chelsea 22-27, Haverhill 29-March 5.

GUY STOCK: Sedalia, Mo., Feb. 15-20, Topeka, Kan., 22-24.

GODDING COMEDY (C. M. Cutter, mgr.): Sheboygan, Wis., Feb. 15-20, Manitowoc 22-27, Ladington, Mich., 29-March 5.

HALL, DON C.: Los Angeles, Cal., Feb. 15-20, Orange 22-27.

HAMMOND STOCK: Maquoketa, Ia., Feb. 14-20.

HARCOURT COMEDY (Chas. K. Harris, mgr.): Providence, R. I., Feb. 15-20, Malden, Mass., 22-27, North Adams 29-March 5.

HARRIS-PARKINSON (Robert H. Harris, mgr.): Bristol, Tenn., Feb. 15-20, Haverhill, W. V., 22-27.

HAYWARD, GRACE: Grand Rapids, Mich., Feb. 8-20.

HIMMELSTEIN'S IDEALS: Binghamton, N. Y., Feb. 15-20, Schenectady 22-27.

HIMMELSTEIN'S IDEALS: Clinton, Ia., Feb. 15-20, Streator, Ill., 22-27.

HOEFFLER, JACK, SHOW (Jack Hoefler, mgr.): Alton, Ill., Feb. 15-21, Pana 22-27.

HOWARD-DORSETT (Geo. R. Howard, mgr.): Frankfort, Ky., Feb. 15-17, Mayville, N. Y., 22-27.

HOWARD STOCK (A. G. Howard, mgr.): Portland, Me., Feb. 15-20.

HUNT STOCK: Grand Rapids, Mich., Feb. 15-20.

IMPERIAL STOCK (C. Geo. Hamilton, mgr.): Kansas City, Mo., Feb. 15-20, Little Rock 21-27.

KARLOV, DUT: Lowell, Mass., Feb. 15-20, Lawrence 22-27.

KEENE, MATTIE: Salem, Mass., Feb. 15-20.

KELLAR STOCK (A. M. Kellar, mgr.): Pawnee, Kan., Feb. 15-20, Newkirk 18-20, Arkansas City, 22-24, Parsons 25-27.

KENNEDY, JAMES (O. E. Wee, mgr.): Niles, O., Feb. 15-20, Piquette, W. Va., 22-27.

KRYSTONE, DRAMATIC (McGill and Shipman, mgrs.): Bath, Me., Feb. 15-20, Lewiston, 22-March 1.

KING DRAMATIC (F. F. Cleckner, mgr.): Newark, O., Feb. 15-20, Sharon, Pa., 22-27, McKeesport 29-March 5.

KLARK-URBAN (Harden Klark, mgr.): Burlington, Vt., Feb. 15-20, Montpelier 22-27, St. Johnsbury 29-March 5.

LONG, FRANK E. STOCK (J. A. Lacy, mgr.): Dixon, Ill., Feb. 15-20.

LOREAIN, RHE: Saratoga, N. Y., Feb. 15-20.

LYCEUM STOCK (E. G. Grosjean, mgr.): O'Keefe, Ohio, Feb. 15-17, Elm 18-20, Arkansas City, Kan., 22-24.

LYONS, LILLIAN, STOCK (Dean and Ozle, mgrs.): Andover, O., Feb. 15-20.

MCALLIFFE STOCK: Pittsfield, Mass., Feb. 15-20, North Adams 22-27, Holyoke 29-March 5.

MCDONALD STOCK (G. W. McDonald, mgr.): Amite, La., Feb. 17-20, Brookhaven, Miss., 22-27, Lexington 29-March 5.

MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Fayette, Mo., Feb. 15-17.

MACK, WILBUR (Matt Kusel, mgr.): Vincennes, Ind., Feb. 15-20, Princeton 22-27.

MARKE BROTHERS (R. W. Marke, mgr.): St. Albans, Vt., Feb. 15-20, Barre 22-27.

MASON AND REED: Durham, Mo., Feb. 15-20.

MATHEWS, CLARA: Eureka, Cal., Feb. 15-20.

MOREY STOCK (L. C. Morey, mgr.): Fitchburg, Mass., Feb. 15-17, Iowa 18-20, Independence 22-27.

MURRAY AND MACKAY (John J. Murray, mgr.): Charleston, W. Va., Feb. 15-20, Sistersville 22-27, Wheeling 29-March 5.

MYERS, WILL H. STOCK (Jim Allen, mgr.): Piquette, W. Va., Feb. 15-20, Washington 22-27.

MYRIKLE-HARDER (Wm. H. Harder, mgr.): Easton, Pa., Feb. 15-20, Kingston, N. Y., 22-27, New London, Conn., 29-March 5.

NATIONAL STOCK (Chas. R. Schad, mgr.): Forest City, Pa., Feb. 15-20, Berwick 22-24.

NEILL-MOROSCO (Chas. Astor Parker, mgr.): San Jose, Cal., Feb. 16, Santa Barbara 18, Riverside 19, San Bernado 20, Los Angeles 21-March 2.

NOBLE THEATRE: Alhambra, S. D., Feb. 15-20.

PAIGE, MABEL: Asheville, N. C., Feb. 15-20, Augusta, Ga., 22-27.

PAYTON, CORSE, COMEDY (J. T. Macaulay, mgr.): Wilmington, Del., Feb. 15-20, Lancaster, Pa., 22-28, Reading 29-March 5.

PAYTON'S CORSE STOCK (David J. Ramage, mgr.): Gloucester, Mass., Feb. 15-20, Lowell 22-27, Fitchburg 29-March 5.

PAYTON SISTERS (Col. Frank Robertson, mgr.): Savannah, Ga., Feb. 15-19, Augusta 22-27.

PHILAN, E. V. (Eastern, E. V. Philan, mgr.): Newport, R. I., Feb. 15-20, Fall River, Mass., 22-27.

PHILAN, E. V. STOCK (Ralph A. Ward, mgr.): Erie, Pa., Feb. 15-20, Jamestown, N. Y., 22-27, Elmira 29-March 5.

RAPHER PLAYERS (Gus Rapier and Frank Becker, mgrs.): Smithville, Mo., Feb. 15-20, Birmingham 22-27.

RENTFORTH'S PATHFINDERS: Fishkill, N. Y., Feb. 15-20, Danbury, Conn., 22-27.

ROE STOCK (C. J. Roe, mgr.): Lowell, Mass., Feb. 14-19, Nashua, N. H., 22-27, Northampton 29-March 5.

RUSSELL, COMEDIANS: Woodfield, O., Feb. 15-17.

RYAN, DANIEL R.: Boston, Mass., Feb. 15-20, Brockton 22-27, New Bedford 29-March 5.

SEWARD SHOW (Arthur J. Chasem, mgr.): Rantoul, Ill., Feb. 15, 16, Leroy 18.

SOUTHERN STOCK: Henderson, Ky., Feb. 15-20.

SPONDER, DRAMATIC (W. Dick Harrison, mgr.): Waco, Tex., Feb. 15-18, Corsicana 19, 20, Houston 22-28, Galveston 29-March 5.

STANDARD STOCK (Geo. R. Bell, mgr.): Gloversville, N. Y., Feb. 15-17, Johnston 18-20, Whitehall 22-24, Troy 25-27.

STANWELL DRAMATIC: New London, Conn., Feb. 15-20, Meriden 22-27.

TAYLOR, ALBERT, STOCK: Winochka, Tex., Feb. 15, 16, Sulphur Springs 17, 18, Mt. Pleasant 19, 20, De Queen, Ark., 22-24, Mena 25-27, Fort Smith 29-March 4.

TOLSON STOCK (T. Dwight People, mgr.): Ham-burg, Ark., Feb. 15-21, Monticello 22-28.

TURNER, CLYDE (Moulton Thompson and Moulton, mgrs.): M. R. Miller, mgr.; Elmira, N. Y., Feb. 15-20, Reading, Pa., 22-27, Shamokin 29-March 5.

VAN DYKE AND EATON (F. Mark, mgr.): Grafton, W. Va., Feb. 15-20, Fairmont 22-27, Clarksburg 29-March 5, Parkersburg 7-12.

VERNON STOCK (Reel R. Vernon, mgr.): Hazelhurst, Pa., Feb. 15-17, Mt. Jewett 18-20, Olean, N. Y., 22-27, Port Allegany, Pa., 29-March 5.

WIEDERMAN'S SHOW: Woodland, Cal., Feb. 15-20, Vacaville 22-27, Napa 29-March 5.

WILLS COMEDY (Wm. Gray, mgr.): Port Huron, Mich., Feb. 15-17, St. Thomas, Can., 18-20.

WINNIE BROTHERS' OWN Frank Winnie, mgr.): Owatonna, Minn., Feb. 15-21, Fairmont 22-24.

20, New Haven, Conn., 22, Waterbury 23, Bridgeport 24, Hartford 25, Norwich 26, New London 27, Providence, R. I., March 1-3.

A CHINESE HONEYMOON (Western): Harry S. Fulton, mgr.; Los Angeles, Cal., Feb. 15-17, Fresno 18, Sacramento 19, 20, Salt Lake City, U., 22-24, Pueblo, Col., 26, Colorado Springs 27.

A COUNTRY GIRL: Montreal, Can., Feb. 15-20.

A JAPANESE NIGHTINGALE: Omaha, Neb., Feb. 16, 17, Kansas City, Mo., 18, St. Louis 22-28.

AN ENGLISH DAME (Wells and Fields, mgrs.): New York city Jan. 18-indefinite.

BABES IN TOYLAND: New York city Oct. 12-indefinite.

BLACK PATTY TROUBADOURS: Columbus, O., Feb. 15, Dayton 16, Portsmouth 22, Hamilton, W. Va., 23, Bluefield, Va., 24, Roanoke 25, Lynchburg 26, Petersburg 27.

CAHILL, MAMIE: Pittsburgh, Pa., Feb. 15-20.

DANIEL, FRANK (Chas. B. Dillingham, mgr.): Baltimore, Md., Feb. 15-20, Washington, D. C., 22-27, Wilmington, Del., 29, Trenton, N. J., March 1, Easton, Pa., 2, Lancaster 3, Harrisburg 4, Altoona 5.

DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Waltham, Mass., Feb. 26, 27, Fitchburg March 11-12.

DE ANGELIS OPERA (A. E. Morgan, mgr.): New Britain, Conn., Feb. 16, New London 17, Lawrence, Mass., 18-20, New York city 22-March 5.

ENGLISH GRAND OPERA (Henry W. Savage's): Buffalo, N. Y., Feb. 8-20, Youngstown, O., 22, Wheeling, W. Va., 23, 24, Columbus, O., 25-27, Elkhart, Ind., 28, Erie, Pa., 29, 30, Atlanta, Ga., Feb. 15, 16, Birmingham, Ala., 17, Selma 18, Montgomery 19, Mobile 20, New Orleans, La., 22-27.

FRENCH OPERA: New Orleans, La., Nov. 10-indefinite.

GLASER, LULU: Indianapolis, Ind., Feb. 15, 16, Toledo, O., 17, Dayton 18, Springfield 19, Columbus 20, Pittsburgh, Pa., 22-27.

HEED, ANNA: Milwaukee, Wis., Feb. 15-20.

HOITY TOITY (Ollie Mack and Jos. M. Galtier, mgrs.): Jackson, Mich., Feb. 16, Coldwater 17, Ann Arbor 18, Tecumseh 19, Adrian 20.

HOPPER, DE WOLF (Everett R. Reynolds, mgr.): Taunton, Mass., Feb. 15-20, Fall River 17, New Bedford 18, Worcester, Mass., 19, 20, Providence, R. I., 22-24, Springfield, Mass., 25, Hartford, Conn., 26, New Haven 27.

KING, EDWARD (Henry W. Savage's): Mobile, Ala., Feb. 16, Selma 17, Montgomery 18, Atlanta, Ga., 19, 20, Birmingham, Ala., 22, Knoxville, Tenn., 23, Chattanooga 24, Athens, Ga., 25, Macon 26, Jacksonville, Fla., 27.

MISS BOB WHITE: Wooster, O., Feb. 16, Canton 17, Akron 18, Ashabula 20, Erie, Pa., 22, Meadville 23, Franklin 24, Charleroi 25, Uniontown 26, Countryside 27.

MOTHER GOOSE: New York city Nov. 30-Feb. 27.

PEGGY FROM PARIS (Henry W. Savage's): Baltimore, Md., Feb. 15-20, Cleveland, O., 22-27.

RED FEATHER: Springfield, O., Feb. 16, South Bend, Ind., 17, Milwaukee, Wis., 18-20, Minneapolis, Minn., 22-27, St. Paul 29-March 5.

ROGERS BROTHERS: Philadelphia, Pa., Feb. 8-27.

SCHIFF, FRITZ: Philadelphia, Pa., Feb. 8-27.

THE REGGAL FINE (F. A. Wade, mgr.): Cedar Falls, Ia., Feb. 15, 16, Hamilton 17, 18, Cresco 19, Fairbault, Minn., 20, Owatonna 22, Rochester 23, 24, Osage, Ia., 25, 26, Oakes 27, 28.

THE BOSTONIANS: Seattle, Wash., Feb. 14-17, Victoria, B. C., 18, Vancouver 19, New Whistler, Wash., 20.

THE BILLIONAIRE: Des Moines, Ia., Feb. 16.

THE BILGOMASTER: Boston, Mass., Feb. 15-27.

THE CHAPLAIN'S (Kearney and Wells, mgrs.): Portsmouth, O., Feb. 16, Lexington, Ky., 17, Owensboro 18, Evansville, Ind., 19, Paducah, Ky., 20, Nashville, Tenn., 22, Jackson 23, Memphis 24, Vicksburg, Miss., 25, Jackson 26, Natchez 27, New Orleans, La., 28-March 5.

THE FORTUNE TELLER: Cincinnati, O., Feb. 14-20.

THE GIRL FROM KAYS: New York city Nov. 2-indefinite.

THE GOOD OLD SUMMER TIME: New York city 2-indefinite.

THE MEDAL AND THE MAID: New York city Jan. 11-Feb. 15.

THE PRINCE OF PILSEN (Eastern: Henry W. Savage's): Elizabeth, N. J., Feb. 16, Bridgeport, Conn., 17, New Haven 18, Hartford 19, Waterbury 20, Brooklyn, N. Y., 22-27.

THE PRINCE OF PILSEN (Western: Henry W. Savage's): Chicago, Ill., Feb. 15-March 5.

THE SHOW GIRL: Baltimore, Md., Feb. 15-20.

THE SILVER SLIPPER: Cedar Rapids, Ia., Feb. 16, Des Moines 17, St. Joseph, Mo., 19.

THE STORKS: New Orleans, La., Feb. 15-21, Mobile, Ala., 22, Montgomery 23, Birmingham 24, Knoxville, Tenn., 25.

THE SULTAN OF SULU (Henry W. Savage's): Boston, Mass., Feb. 22-March 5.

THE TENDERFOOT: New York city Feb. 22-March 5.

THE YANKEE CONSUL (Henry W. Savage's): Syracuse, N. Y., Feb. 16, New York city 22-indefinite.

THE WIZARD OF OZ: Indianapolis, Ind., Feb. 18-20, Pittsburgh, Pa., 22-27, Washington, D. C., 29-March 5.

THE WIZARD OF OZ: Fort Springs, Ark., Feb. 16, Texarkana 17, Dennison, Tex., 18, Dallas 19, 20, Greenville 21, Ft. Worth 22, Waco 24, Austin 25, San Antonio 26.

THREE LITTLE MAIDS: Boston, Mass., Feb. 8-20.

TIVOLI: San Francisco, Cal.-indefinite.

WELLS-DUNNE-HARLAN MUSICAL COMEDY: Birmingham, Ala., Feb. 14-27.

WHITNEY OPERA: Niagara Falls, N. Y., Feb. 16, Lockport 17, Olean 18, Elmira 19.

WILBUR OPERA (W. H. Fullwood, mgr.): Kingston, Can., Feb. 15-20, Belleville 22, 23.

WILLIAMS, KAT M. (Fernando, mgr.): Corrie, mgrs.: Pittsburgh, Pa., Feb. 15-20, New York city 22-27.

WILSON, FRANCIS: Buffalo, N. Y., Feb. 15-17, Hamilton, Can., 18, 19, London 20.

MINSTRELS

DOCKSTADER'S (J. H. Decker, mgr.): Boston, Mass., Feb. 8-20.

FANSTEDT, TED E.: Cleburne, Tex., Feb. 17, Sherman 24.

FIELD'S, AL G. (J. M. J. Kane, mgr.): Weston, W. Va., Feb. 16, Cambridge 17, 18, Coshington 22, Metairie, La., 23, Columbus 24, Adrian, Mich., 25, Jackson 26.

KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Ft. Lauderdale, Fla., Feb. 16, Lake City 17, Thomasville 18, Moultrie 19, Cordelle 20, Albany 22, Americus 23, Macon 24, Barnesville 25, Marietta 26, Rome 27.

NASHVILLE STUDENTS: Hutchinson, Kan., Feb. 16, Lyons 17, Great Bend 18, Larned 19, Wichita 22, Caldwell 24, Medford, Ark., 25, End 26, Kings-burg 27.

QUINLAN AND WALLS: Madisonville, Ky., Feb. 16, Evansville, Ind., 17, Louisville, Ky., 18, Winchester 19, Richmond 20, Ashland 22, Portsmouth, O., 23, Xenia 24, Chillicothe 26, Portsmouth 27.

RICHARD AND PHINLEY'S (Russo and Holland, mgrs.): San Francisco, Cal., Feb. 14-20.

SAN JOE 22, Stockton 23, Sacramento 24, Redding 25, Ashland, Ore., 26, Roseburg 27, Eugene 29.

VOGEL'S, JOHN W.: Lock Haven, Pa., Feb. 16, Phillipsburg 17, Beloit 18, La Grange 19, Greensburg 20, Irwin 22, Scottsdale 23, Mt. Pleasant 24, Morantown, W. Va., 25, Brownsville, Pa., 26, Charleroi 27.

WARD AND WADES: Cheyenne, Wyo., Feb. 16, Laramie 17, Rawlins 18, Rock Springs 19, Evanston 20.

VARIETY

A NIGHT ON BROADWAY: Minneapolis, Minn., Feb. 15-20.

AMERICAN BULESQUERS: Philadelphia, Pa., Feb. 15-20.

BLUE RIBBONS: Providence, R. I., Feb. 15-20.

BOHEMIANS: Indianapolis, Ind., Feb. 15-20.

BON TONS: New York city Feb. 15-20.

BOWERY BULESQUERS: Scranton, Pa., Feb. 15-17, Reading 18-20.

BRIGADIER: Toronto, Can., Feb. 15-20.

BRYANT BULESQUERS: Montreal, Can., Feb. 15-17.

CHEERY BLOSSOMS: Brooklyn, N. Y., Feb. 15-20.

CITY SPORTS: Cincinnati, O., Feb. 15-20.

CRACKER JACKS: Buffalo, N. Y., Feb. 15-20.

DAINTY DUCHESSES: Rochester, N. Y., Feb. 15-20.

FOSTER, FAY: Louisville, Ky., Feb. 15-20.

GAY MASQUERADERS: Paterson, N. J., Feb. 15-20.

HIGH ROLLERS: Milwaukee, Wis., Feb. 15-20.

HILL, ROSE: Milwaukee, Wis., Feb. 15-20.

HOMER AND MASON: Montreal, Can., Feb. 15-20.

IMPERIALS: Detroit, Mich., Feb. 14-20.

INNOCENT MAIDS (T. W. Dinkins, mgr.): Monongah, W. Va., Feb. 14, Piedmont 15, Cumberland 16, 19, Uniontown, Pa., 20, Greensburg 22, Kittanning 23.

IRWIN'S, FRED: Kansas City, Mo., Feb. 14-20.

JOLLY GRASS WIDOWS: New York city Feb. 15-27.

KENTUCKY BELLES: Brooklyn, N. Y., Feb. 8-20.

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KNICKERBOCKERS: Pittsburgh, Pa., Feb. 15-20.

MASCOTTES, VIOLET, BULESQUERS: Boston, Mass.-indefinite.

MERRY MAIDS: Chicago, Ill., Feb. 14-20.

MOONLIGHT MAIDS: Boston, Mass., Feb. 14-20.

ORPHEUM SHOW: Omaha, Neb., Feb. 15-20.

PARLIAN WIDOWS: Jersey City, N. J., Feb. 15-20.

REILLY AND WOODS: Albany, N. Y., Feb. 15-17, Troy 18-20.

RENTZ-SANTLEY: St. Louis, Mo., Feb. 15-20.

RICE AND BARTON'S: Chicago, Ill., Feb. 15-20.

TOPSY TURVY: Washington, D. C., Feb. 15-20.

SYDELL, ROSE: St. Paul, Minn., Feb. 15-20.

THOROUGHBREDS: New York city Feb. 15-17.

TIGER LILIES: Newark, N. J., Feb. 15-20.

TOPSY TURVY: Brooklyn, N. Y., Feb. 7-20.

THE NATALANTIC: Philadelphia, Pa., Feb. 15-20.

TROUBADOURS: Boston, Mass., Feb. 15-20.

VANITY FAIR: Cleveland, O., Feb. 15-20.

WEBER AND FIELDS: San Francisco, Cal., Feb. 8-indefinite.

WHALLAN BROTHERS: New York city Feb. 15-20, Scranton, Pa., 22-24.

WORLD BEATERS: New York city Feb. 8-20.

ZAZELLE AND VERNON'S COMEDIANS (H. H. Hull, mgr.): Dedand, O., Feb. 18, Akron 18-20.

MISCELLANEOUS

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.-indefinite.

BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Newark, N. Y., Feb. 17, Watertown 18, Canajoharie 19, Newport 20.

CANADIAN JUBILEE SUNDERS: West Stewartstown, N. H., Feb. 16, Berlin 17, Gorham 18, Bethel, Me., 19, Bryant's Pond 20, 21.

CREATOR OF NATIONS (Wm. H. Josselyn, mgr.): Decatur, Ill., Feb. 17, 18, Alton 19, 20, Salem 19, Eugene 20.

KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Columbia, S. C., Feb. 15-20, Wilmington, N. C., 22-27.

PERKINS, ELI (Harrison Downs, mgr.): Roseville, O., Feb. 16, Pomeroy 17, Bellevue 18, South Mel-burn 19, Indiana, Ill., 23, Mount City 24.

POWERS, E. J.: Hickory, Ill., Feb. 15-20.

PRESCOTT: Barton, Vt.-indefinite.

QUAKER ENTERTAINERS: Strang, Neb., Feb. 15-20.

SHEPHERD'S MOVING PICTURES (Eastern: A. J. Shepard, mgr.): New Bedford, Mass., Feb. 15-17, Fall River 18, New Bedford 20, Providence, R. I., 21, Newport 22, Malden, Mass., 23, Gloucester 24, 25, Lynn 26-28.

SHEPHERD'S MOVING PICTURES (Western: Wallace E. Dalton, mgr.): Lowell, Mass., Feb. 14-20, Haverhill 21-27.

SHEPHERD'S MOVING PICTURES (Southern: Claude Nelson, mgr.): Salem, Mass., Feb. 14-20, Lawrence 21-27.

SPARK'S CIRCUS: Cedar Keys, Fla., Feb. 16, Gainesville 17, Micanopy 18, Hawthorne 19.

ZARRREYS, THE (Hypnotists): Washington, Ind., Feb. 15-20.

(Received too late for classification.)

A FATAL STEP (A. C. West, mgr.): Manchester, N. H., Feb. 15-17, Troy, N. Y., 18-20, St. Albans, Vt., 22-27.

A HOT OLD TIME: Kearney, Neb., Feb. 16, Sioux City, Ia., 17, Des Moines 18-20, Kansas City, Mo., 21-27.

A MOUNTAIN OUTLAW (C. F. Lawrence, mgr.): Dubuque, Ia., Feb. 18, Galena, Ill., 19, Rockford 20, Belvidere 22, Harvard 23.

AN ARISTOCRATIC TRAMP: Alliance, O., Feb. 16, Leetonia 17, Mineral City 18, Canal Dover 19, Mansfield 20.

AWAKENING OF MR. PIPP: Philadelphia, Pa., Feb. 15-27.

BRECKENRIDGE, CHARLES, STOCK: Burlington, Kan., Feb. 15-20, Junction City 22-27.

EMERSON, MARY: Cumberland, Md., Feb. 16, Martinsburg, W. Va., 18, Winchester, Va., 19, Harrisburg, Pa., 20.

FLAT HERBERT, MR. AND MRS.: Council Bluffs, Ia., Feb. 15-20, Sioux City 22-27.

GERMAN LILLIPUTIANS (J. V. Tschudi, mgr.): Sycamore, Ill., Feb. 16, Erieville 17, Pismo 18, Sandwich 19, Wyandot 20, Spring Valley 21, Mendota 22, Princeton 23.

JUST STRUCK TOWN (Lawrence Williams, mgr.): West Plains, Mo., Feb. 17, Springfield 18, Webb City 19, Carthage 20, Nevada 22, Pittsburg, Kan., 23.

KINGSLEY, RUSSELL: Mayville, Mo., Feb. 15-20, Maryville 22-27.

LONDON GAITY GIRLS: New York city Feb. 8-20.

MURKREARNEY FROM JERSEY: Arkadelphia, Ark., Feb. 16, Malvern 17, Hot Springs 18, Little Rock 19, Brinkley 20.

MYERS, IRENE (Will H. Myers, mgr.): Harrisburg, Pa., Feb. 15-20, Allentown 22-27.

MYRIKLE-HARDER (Eugene Hall, mgr.): Saginaw, Mich., Feb. 15-20, Port Huron 22-27.

NATION, CARRIE, VAUDEVILLE (Clark Ball, mgr.): South Norwalk, Conn., Feb. 16, Middletown 17, Mass., 18-20, Fall River 21, New Bedford 22-27.

NATIONAL STOCK (H. T. Glick, mgr.): Albany, Ga., Feb. 15-20, Montgomery, Ala., 22-27, 16, Attica 17, Clinton, Ill., 18, Frankfort, Ind., 19, Marion 20, Gas City 22, Alexandria 23, Elwood 24.

OLE OLSON: Eau Claire, Wis., Feb. 16, Chinoqua Falls 17, Rice Lake 18, Red Wing 22, Owatonna 24.

PAULINE (Hypnotist): Fairport, N. Y., Feb. 15-17, Geneseo 18-20, Dansville 22-27.

POUSSE CAPE (Harris and Sedman, mgrs.): Centerville, Ind., Feb. 16, Mattson 17, Decatur 18, Scranton 19, Portia 21, Bloomington 22, Streator 23.

POWELL, PORTELL (Hulton Powell, mgr.): Belle Plain, Ind., Feb. 17-19, Marshalltown 22-24, Oelwein 25-27.

RAYMOND, LILLIAN, VAUDEVILLE: Mt. Carmel, Pa., Feb. 16, Ashland 17, Eshelba 20.

ROBERT EMMETT (J. Wesley Rosenquist, mgr.): Peckskill, N. Y., Feb. 16, Southkeepsie 17, Kingston 18, Newburgh 19, Schenectady 20, Utica 22, Amsterdam 23, Fishkill 24.

ST. LOUIS DRAMATIC (A. Garfield, mgr.): Carlsbad, N. M., Feb. 22-24, Roswell 25-March 2.

STILL, PAUL (W. H. Fuller, mgr.): Helena, Mont., Feb. 16, Great Falls 17, Butte 18, Missoula 19, Wallace 20, Spokane, Wash., 21-22, Ellensburg 23.

THE VILLAGE POSTMASTER (J. Wesley Rosenquist, mgr.): Waterbury, Conn., Feb. 29, Middletown March 1, Hartford 2.

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Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - FEBRUARY 20, 1904.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

THE MIRROR to bear date of Feb. 27, and to be published on Feb. 23, will go to press earlier than usual, as Monday, Feb. 22, Washington's Birthday, will be a legal holiday. Advertisers will please note that the forms that include the last page of THE MIRROR will close on Friday, Feb. 19, at 2 P. M., and that no advertisement for that number can be received later than noon of Saturday, Feb. 20.

GRATIFYING.

THE scores of complimentary and appreciative notices of the Anniversary-Christmas MIRROR published by leading newspapers throughout the country and reproduced during recent weeks in this journal have been highly gratifying, as they related to the worth and beauties of that number, which marked the twenty-fifth anniversary of THE MIRROR, but the greater reward embodied in many of these journalistic expressions has been the hearty indorsement of the position taken and maintained by THE MIRROR on all questions seriously affecting the welfare of the theatre of America and dramatic art.

Some of the compliments bestowed on THE MIRROR in this relation have been as remarkable as they have been pleasing, and the spirit in which they have been voiced by disinterested writers has proved that they have been deserved. "THE MIRROR is a consistent professional journal," says the Chicago Inter-Ocean, "and whatever its editorial position it has never been permitted to interfere with the first call of a newspaper—the publication of news and comment pertaining to the profession it espouses. This fact alone justifies its quarter century of success and bespeaks for it the best wishes of the fair-minded for a continuance of prosperity."

"In its own editorial, 'A Glance Backward,'" says the Rochester Herald, "THE MIRROR is modest in its record of achievement; but the fact that it has done much for the profession of the theatre in America during its quarter century of useful life is not to be concealed. It may be said that THE MIRROR is still championing the highest and best interests of the stage, and in no way more effectively than in telling the truth about those elements and agencies, so marked of late, that make for its debasement and its absolute divorce from true art. If past success and present prosperity be truthful au-

guries of a bright future, THE NEW YORK DRAMATIC MIRROR needs no fairer prophecy than the shining record of its own career."

"Like all periodicals devoted to the up-building of art," says the St. Paul Dispatch, "THE MIRROR commenced in a small way and has grown into a sphere of great influence and usefulness. It is not only of use in furthering the art itself, but of practical benefit to players and public. In later years THE MIRROR has made a warm place for itself in the esteem of the people by energetically and fearlessly attacking the Theatrical Trust, and it is in a measure due to the efforts of THE MIRROR that the Trust is gradually losing its power."

"THE MIRROR," says the Washington Post, "has become a power for the betterment of the dramatic profession, and has always consistently stood for the intellectual uplifting of the American stage." "It has done nothing but what was good," says the Omaha Bee, "and will have to do with nothing that is not of the best. Its great success has been built on this foundation, and its present prosperity is certainly proof that it pays to do right because it is right. THE MIRROR enjoys as no other paper does the respect and confidence of the people in whose interest it is published."

"During all these years," says the Boston Globe, "THE MIRROR has been recognized as an enterprising, reliable, conscientious and worthy representative organ of the higher endeavors in American dramatic art." "During its life," says the Cincinnati Star, "THE MIRROR has steadily strengthened its hold on its reputation as the leading theatrical journal not only of America, but of the world." "For twenty-five years," says the Rochester Democrat and Chronicle, "THE DRAMATIC MIRROR, always bright, clean and polished, has truthfully reflected theatrical life and dramatic art, distorting nothing and misrepresenting nothing. To drop the image suggested by its title, it has been in the forefront of every movement for the betterment of the stage and its people, and of every battle against viciousness, chicanery and sordid commercialism in the theatre. It has always stood for honesty in art and in dealing with the public. Neglect by 'get-rich-quick' managers of the principles of which THE MIRROR has been the advocate and the exemplar is at the root of the present unfortunate condition of the theatrical business. Every reader of THE MIRROR will rejoice to see the evidence of prosperity and prestige of the organ of all that is best in the American theatre." "THE MIRROR," says the Fort Worth Telegram—a newspaper, by the way, located in a territory that has seen the worst effects of commercial domination of the theatre—"has been the one unwavering friend the theatre has had since modern financial methods have dominated the stage. It has fought a good fight, a valiant fight, for the best interests of the stage. It has fought a good fight for the great public, as in all matters of this kind it is the public that is the last and greatest sufferer and that must pay the price. Therefore the public, heartiest of all, should felicitate THE MIRROR on what it has accomplished, and join in wishing that its power for good may continue to increase."

A POTENT PERSONALITY.

A PRIZE token as to the potency of IBSEN as a personality is seen in the great number of notes relating to his works, his health and his influence on dramatic thought that appear constantly in all sorts of prints, from the most careless of daily chronicles to the most careful of reviews. So much is said of IBSEN, in fact, that at all times conflicting rumors are current as to his health and his doings.

Of late there have been many reports to the effect that IBSEN is past all production, that he is a physical and a mental wreck, and that the world must be satisfied with his work as it stands and be prepared at any moment to mourn his demise. Happily, much or most of this sort of matter is contradicted by what seems to be an authoritative statement from headquarters.

A Christiania correspondent is reported to have lately characterized as untrue the widely spread reports of IBSEN's mental and physical failure, adding that the great dramatist is simply resting from his labors, feeling that he has earned the leisure necessary to one of his age and warranted by his achievement.

According to the records, IBSEN will be seventy-six years of age on March 20. When it is considered that fifty-four years ago he arrived in Christiania, "a young pharmacist who wanted to enter literature," bearing his first play, Catiline, he might in the public mind seem to be much older than seventy-six. Yet at his age, if the latest report about him is trustworthy, it is not too much to expect something yet in the form of great drama from him.

IBSEN is said by this latest intelligence to be as careful of his health as ever; he is said to take daily exercise in the park

placed at his disposal by King OSCAR, and is described as a man still in vigorous form and one likely to live many years. What is more interesting, however, is the report that IBSEN has placed in the hands of his son, SIGURD, "numerous half-finished compositions, lyric poems, outlines of dramas and notes for an autobiography." As Dr. SIGURD IBSEN, the son, himself is a man of brilliant literary parts as well as one distinguished in politics, he evidently is worthy of any literary task his father may impose upon him; and as the son, who also conducts his father's business and attends to his correspondence, is evidently in familiar touch with the elder's dearest literary and dramatic ideas, it is reasonable to presume that he will interpret his father's unfinished work with full justice to that marvel among men. In fact, it is reasonable to assume, from the care and exactitude of the elder IBSEN as to all his work that has been made known to the world, that he would not repose any literary confidence in his son without full warrant. And it is very probable, in the circumstances, that if nothing new should come from HENRIK IBSEN's direct hand, any work that shall be made known as his after his death will in effect have had his formative impress and to all intents and purposes be his in fact.

As for IBSEN himself, the world will hope that he still has many years in which to enjoy the material and honorable fruits of his great creations now known, if he shall not himself be inspired and strengthened to work in detail to add to them.

CONCERNING FRENCH REVUES.

A French theatrical revue almost necessarily reminds the inveterate playgoer of last year or the year before or ten years back, in spite of its keeping up to date. All the passing events, the whirling, gusty, pose, witticism, the fad and satire of the moment, go to make up a rapid, brilliant phantasmagoria bewildering in its endless chain of laughing, living, incoherent incidents.

There is a story extant at Oxford that a learned professor on a public occasion thanked heaven that he "knew nothing about art." Multitudes of playgoers have the same ascendance without the frankness of the professor, and for these multitudes various forms of entertainment have been devised whereof the common feature is a ha'porth of "art" to an intolerable deal of common "actuality." It is the "disinterestedness" of art which these people cannot endure—the peculiar mark of art which Schopenhauer indicated when he defined it as life minus the will-to-live; and so a composite form of art no means subtle has been evolved for them which, leavened with the will-to-live, shall give the impression of life in all its complex crudity. Their taste—if the word taste is here in place—conditions not only the material but also the cut. For an audience insensible to pure art is an audience incapable of sustained attention; the entertainment of its predilection must not only be blended with the "actual," it must also be discontinuous; an affair of "turns." Hence the typical London Gaiety pieces, the Christmas pantomimes, and the Parisian revues. Perhaps one might regard the revue as the middle term between the Gaiety play and the pantomime. More "topical" than the one, less spectacular than the other, it is the nearest modern—of course quite unitary—equivalent of the Aristophanic extravaganza. If Aristophanes wrote French slang instead of Greek, poked fun at President Loubet instead of Cleon, and parodied M. Carnot, the dramatist, instead of Euripides, he might conceivably have produced the latest revue—actually the work of Paul Gavault, called Paris aux Variétés. I heard such an excellent account of this revue that I took a holiday just after Christmas and ran over to Paris to see it and some other goings on in the Ville Lumière.

Gavault was fortunate in finding Mile. Lavallée to play a leading role in his piece. She is a fascinating exponent of modern boulevard impudence and is the pet of the Parisians. If historians knew their business they would dwell upon her success and what it signifies, as more important in the French records of the early twentieth century than the Ministry of M. Combes or even the *affaire Dreyfus* itself.

Hardly has the revue opened—in the children's playground of the Champs Elysees, with M. Simon to personate "L'enfant du miracle"—when an elderly gentleman in the dress circle stands up and protests. Why do the show him children, when he came, like every other rational playgoer, to see cyclists riding head downward and "looping the loop?" The elderly gentleman, impersonated by M. Baron, is pacified with difficulty, and the scene changes to the Rue de la Paix, "the most truly Parisian street in Paris," says the *commissaire* (or female chorus) of the piece, who is handsome Mile. Saulier. Here the opportunity is taken to advertise the dressmaker Paquin and to introduce Mr. Brasseur, a polite tax-gatherer (jokes about taxes and their inconvenience are common to all countries), come to levy contributions.

"Pour votre billard, votre auto vos chiens, votre femme, et vos portes et fenêtres,"

accompanied by droll M. Max-Dearly, made up as M. Delcassé, the French Minister of the Interior, with a song about great personages whom diplomatic reticence compels him to designate as "le Notre et le Leur." A still more striking reminder of recent international courtesies between the English and French is found in the next scene, the Guildhall Banquet, with M. Simon as the stout and big-bellied Lord Mayor, escorted by a squadron of ladies of the ballet in the uniform of Life Guards. The scene then changes to the Bourse, where a party of Cook's tourists turn out to be all monarchs in disguise—like Voltaire's monarchs at Venice in the last chapter of Candide. Two ladies imitate Liane de Pougy and Otero, and then comes an incident which, to sentimental playgoers of middle age at any rate, is not without a touch of the pathetic. This is the reintroduction of Madame Judic on the scene of her old triumphs to sing the success song from M'lelle Nitouche, as well as that audacious ballad of "Babet et Cadet," which delighted the public some fifteen years ago. Nothing seems to have survived of Judic as we once knew her save the voice. Then follows a grand procession of decorations—the Golden Fleece, the Iron Crown, the Garter, and the Legion of Honor—and the English element in the audience is flattered to find the Garter saluted with tremendous applause. Here is a striking evidence of the *estéte cordiale*.

Every Parisian revue must have an act parodying the theatrical successes of the year, and there are some rather recondite drolleries from M. Brasseur which only excite yawning; but they are promptly restored to animation by a mock rehearsal at a café concert, where most of the music hall celebrities of the day are parodied by Clément and Lavallée, with M. Baron in the orchestra as a distracted conductor. The burlesque of the American situation with their somewhat sensuously suggestive attitudes must be seen to be believed. The traditional

"tag" from the *commissaire* brings the entertainment to an end:

"Oh! oh! V'nez nous voir, oh! oh!
Nous dépendons d'vous, oh! oh!"

On the whole, a French revue strikes me as having more "brain" than any of the London topical entertainments. I see no reason why some enterprising manager should not make a success of an English revue. The light music popular just now in London would be more tastefully done (indeed some of the music of Paris aux Variétés is borrowed from The Country Girl and other English scores), and Mr. Adrian Ross or any of his fellow-parveyors of lyrics could turn out better stuff than M. Gavault's.

"Oh! oh! V'nez nous voir, oh! oh!"

But where (oh! oh!) would an English manager be able to find a Mile. Lavallée, who is the life and soul of the piece? It is not easy to find a fresh young girl who is fairly pretty, irresistibly piquant, undoubtedly talented, who can sing, dance, mimic everybody with aplomb and dramatic intuition. If you have such an actress with all these precious stage gifts in New York, your Matinee Girl ought to be at once immortalized in one of her sketches in THE DRAMATIC MIRROR.

HOWARD PAUL.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. W. HEFFERNAN, Savannah, Ga.: Robson and Crane played in The Henrietta together.

CONSTANT READER, Baltimore: He was a minstrel singer before he became a star.

GRACE CARR: Robert Edeson was not in The Mistress Nell cast with Miss Crossman.

INQUIRER, San Francisco: Edward M. Bell died last July. He was buried in Buffalo.

ACTOR: Try scraping off the grease paint with an old knife. It is effective, and will save towels.

QUESTER, New York: Otis Skinner may have authority for pronouncing Abraham "Abraham."

W. H. S. N. Y.: THE MIRROR never heard of Isaac E. Suckling. Sir John of that name is the only one of its acquaintance.

LEW A. SCHENCK, Hamilton, Can.: The song, "Stella" is published by Daniels and Russell, Detroit, Mich.

CONSTANT READER, New Orleans, La.: Siltz Edwards and Sam Bernard were in the cast of The Silver Slipper, Oct. 17, 1902, at the Broadway Theatre, N. Y.

F. N. D. Brooklyn, N. Y.: One member of the team you inquire about died some months ago, and the other was in Europe when last heard from.

Mrs. J. H. APPLETON, 284 Huntington Avenue, Boston: 1. The Gilded Age, from Mark Twain's book. 2. Colonel Sellers was the hero; John T. Raymond, Colonel Sellers.

M. B. MILLER, Troy, N. Y.: Emanuel Lederer, of New York, is the American representative of Sudermann, and for him controls the play Magda for this country.

ROBERT OGDON: 1. Leonora Bradley was born in London. 2. She came to this country at the age of fifteen. 3. She first appeared in Baltimore. 4. She has sung in light opera. 5. She has played with Robson, Crane, and John T. Raymond, and at the Boston Museum. 6. She has been at the Castle Square Theatre, Boston, since 1899.

J. H. GURNE, Little Falls, Minn.: 1. Usher first, then gentleman, then lady or ladies, Indian file, if aisle is not wide enough to enable two to walk abreast. 2. In coming out, abreast, if possible; if not, gentlemen should precede, to save lady being crowded. 3. Give lady inner seat, unless the occupant of next seat to her is objectionable.

H. W. F. Chicago, Ill.: 1. THE MIRROR has no knowledge of the whereabouts of Bibba and Bibba. 2. Oliver Doud Byron is not playing in vaudeville this season. He is resting at his home in this city, but is considering an offer to go out as a star at the head of his own company in one of his old successes. 3. Gertrude Mansfield and Caryl Wilbur are playing vaudeville dates this season, as usual.

LEGITIMATE, Indianapolis, Ind.: The fees of vaudeville agents are as variable as the thermometer. A great deal depends upon the amount of work the agent has to do in securing you an engagement. It is no easy matter to book a new act in vaudeville, as managers are very chary about engaging performers with whose acts they are unfamiliar. The average commission is five per cent., but some agents charge ten. There are a few who will take anything, from a \$10 bill to the lace from your shoes. It is better to deal with a man who has established a reputation for fairness, but when a performer is trying to make his debut in vaudeville he must put up with (and for) a great many things that need not bother him after he has once "made good" around the various circuits.

R. K. Austin, Texas: It is hardly worth your while to continue practicing the bicycle trick of looping the loop. The ordinary loop the loop act is no longer in great demand, as so many improvements have been made upon it that it is no longer a sensation. There is a performer in Europe who uses loop, from the top of which a large piece has been removed, so that he practically flies through space while making the dangerous circuit. Another European performer has succeeded in looping the loop in an automobile, but she met with a serious accident in Spain. The compensation is not at all commensurate with the danger to life and limb involved, and THE MIRROR suggests that if you and your sister would perfect yourselves in a good double trick bicycle specialty you would stand a much better chance of employment.

E. A. PERKINS, Saginaw, Mich.: 1. Rosedale was first acted on any stage at Wallack's, Sept. 30, 1863. The cast was: Elliot Grey, Lester Wallack; Matthew Leigh, Charles Fisher; Colonel Cavendish, H. F. Daly; Romany Rob, John Sefton; Lady Adela, Fanny Morant; Farmer Green, George (Chop House) Brown; Corporal Daw, W. H. Pope; Miles McKenna, John Gilbert; Bunberry Kobb, George Holland; Sir Arthur May, Emma Le Brun; Sarah Sykes, Mrs. John Sefton; Dickey, Parkes; Robert, Palmo; Lady May, Mrs. Hox; Rosa Leigh, Mary Gannon; Tabitha Stock, Mrs. Vernon; Primrose, Mary Barrett; Mother Mix, Miss Carman. It ran for 125 performances that season. Lester Wallack allowed himself to be credited with the authorship of it for twenty-five years. He paid Fitz James O'Brien \$100 to dramatize it from a novel, Lady Lee's Widowhood, in Blackwood's Magazine. 2. THE MIRROR, like Dudley Smooth, is always willing to oblige.

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THE BEAUTY SHOP. By James C. Crawford Bird Center. By George Ade.

BONNIE ANNIE LACRUE. By Addison, Burkhardt, and Aaron S. Hoffman.

LA COUVER. By P. V. Stock.

THE GIEL FROM BUTTS. By Caroline Hull.

THE CHIEF GUERRILLA. By Joseph Henry Renner.

A JACK AND A JILL. By Mrs. Thomas McRae.

MATERNITY. By P. V. Stock.

OUR BOYS IN BLUE. No name.

THE TRANSPLANTING OF ANNA. By Robert Keith Snow.

WHAT LOVE CAN DO. By Samuel Morse.

ZINGARELLA. By Violet Rose Dale Correll.

THE USHER



Sir Henry Irving, who is tactful, rarely gives vent to ill temper in public, although his company and employees know that he can upon occasion raise a ruction.

It seems that in Chicago, where Sir Henry Irving has been playing at the Illinois Theatre, the authorities would not permit him to use a "spot-light" in *The Bella*. Everybody who has seen Irving's performance of Matthias knows that the spot light plays a very important part in the illumination of the character, particularly in the mesmeric dream scene. This, and the fact that his engagement has suffered seriously from the Chicago theatre situation, led Sir Henry to make remarks before the curtain of a somewhat angry character.

Referring, no doubt, to some of the absurd restrictions imposed by the Chicago officials on the theatres that are now open, the actor-knight said: "I would like it to be thoroughly understood by you that sometimes much injustice may be done by Jacks in office, and I would earnestly beg of you to exercise all your influence to allay the feeling of panic which at present exists among the officials of your great city."

Dinners to celebrities at the Lotos formerly were brilliant affairs that possessed a real significance of compliment and honor. Lately, their post-prandial oratorical note has suffered somewhat—a strong saccharine infusion, bearing a resemblance in flavor to unadulterated taffy, often cloying the palate of the toast-drinker.

On Saturday night, in its series, the Club reached Herr Conried and gave him what was termed a "musical dinner." The sweet strains of President Lawrence's famous old ditty, "You Tickle Me and I'll Tickle You," were heard, of course, and the marvels of the Herr Direktor's achievements—past, present and to come—were dwelt upon by several speakers, including the distinguished guest himself.

A refreshing event of the evening was the speech of Mr. Henderson, the *Sun's* music-critic. Amid the flood of after-dinner flattery his words, spoken half jestingly, came like a tonic. "Now let us look calmly at what Mr. Conried has done," he said. "He began his management of the Metropolitan Opera House with two singers engaged by Mr. Grau, and his sole claim to fame is the production of an opera which he stole. I assume that these achievements are nothing to be especially proud of." These observations were received with great laughter.

Mr. Conried thus modestly described his connection with Parsifal: "I have had the honor of rescuing the master work of Richard Wagner from a monopoly, and affording the American people an opportunity of seeing it and appreciating it with greater solemnity than it ever got in Bayreuth."

The scene painters of the London theatres were recently tendered a banquet by a number of prominent men who desired to make some public acknowledgment of appreciation of these artists. Among those that were active in the affair were Sir Philip Burne-Jones, Sir Alma Tadema, Henry Arthur Jones, Sir Charles Wyndham, Anthony Hope, Bernard Shaw, John S. Sargent, Howard Paul and the Lord Mayor. A similar tribute to the worth of our scenic artists would be appropriate.

In *The Crown Prince* Mr. Hackett has secured another popular success. It may not be what the more exacting of his admirers prefer, but it suits the crowd and pleases the women. At the West End Theatre last week Mr. Hackett's receipts were the largest at the prices of any in the history of that theatre, according to Mr. Blumenthal, the local manager. Mr. Hackett is seeking to secure time in New York for a run, in case he is able to satisfactorily rearrange his out-of-town bookings.

Foolish stories have appeared in certain unreliable quarters to the effect that Mr. Hackett meditates deserting his independent position and playing in Syndicate theatres again. The only basis for this gossip is the fact that Mr. Hackett's production, *The Secret of Polichinelle*, forced to leave the Madison Square because of the closing of that theatre, has been transferred to the Garden Theatre. The Garden Theatre is managed by Charles Frohman, and Mr. Hackett's company does not play there under a contract or agreement of any kind with the Syndicate. Time there was available, and he made a personal agreement with the manager of the theatre to take it.

Mr. Hackett has no more intention to submit to the Syndicate yoke to-day than at any

time since he voluntarily withdrew from relations with it.

Considering the unfavorable circumstances under which the trial performance of *Martha Morton's The Triumph of Love* was given, the criticisms seemed unduly severe. Matinee performances of new plays are unsatisfactory, as it is impossible to command the accessories and the careful preparation that accompany a regular production. *The Triumph of Love* was written several years ago for the Empire Theatre stock company. It may not be a play of unusual quality, but at least it is a good specimen of its author's experience and skill, and deserved more respectful treatment from the critics than it received.

It is not often that one scene or situation will turn a play of ordinary calibre into a pronounced success, but that is what happened in the case of *The Pit*. The remarkable vim and realism of the pit scene in Mr. Pollock's dramatization of Frank Norris' story gives blasé New York a new sensation, and New York, like Paris, always responds to that.

The late gifted Norris in his book centred everything upon that scene of speculative cat-clysm, and the playwright has followed the same idea, which is realized, thanks to Mr. Brady's large experience and skill in handling stage mobs, with electric effect.

"*The Octopus*" was a much greater novel than "*The Pit*," and from the purely dramatic point of view it contains better material for stage use. Perhaps this will find its way to the boards in time, now that "*The Pit*" has been successfully transferred there.

A good deal of surprise was manifested in certain quarters on Sunday by the announcement in a dispatch from San Francisco that the Pacific Coast Independent Managers' Association has been organized by H. W. Bishop, manager of the New Majestic Theatre, of San Francisco, Oliver Morosco, of Los Angeles, and J. P. Howe, of Seattle. They have secured control of desirable theatres in fourteen of the best theatrical towns between Los Angeles and Seattle, and their circuit is to be still further extended. As the name implies, the association will book only independent attractions.

ROBERT E. BELL DEAD.

Robert E. Bell, the actor, dramatic instructor and originator of the plan to establish a sanatorium for consumptive actors, died at Oake's Home, in Denver, Col., on Sunday, Feb. 14, after battling for many years against the disease whose victims he had hoped to relieve. His death was by no means unexpected, but the news of his passing will be none the less felt by the hundreds of members of the profession who knew and admired him.

Mr. Bell was born in 1865 and passed his boyhood in the little town of Chester, Ill. At the age of thirteen he joined a small traveling theatrical company and served a long apprenticeship in his art under the most unfavorable and trying conditions. He advanced himself by means of his dogged perseverance and untiring energy, and finally became recognized as a reliable and versatile actor. He appeared with many important New York and touring companies until, in 1895, his health broke down completely. It was found that he had consumption, and he went to Denver with the hope that his life might be extended for at least a few months. The change of climate was so beneficial to him that he survived for eight years. During that time he played many engagements in Denver, and beside built up a dramatic school which he conducted successfully up to the time of his final illness.

Mr. Bell's career as an actor and instructor seems, however, of small importance compared to the great labor of love to which he gave the last years of his life. Suffering constantly himself from consumption, his sympathies went out to his fellow-players who were similarly afflicted, and after months of planning he launched the project to establish the Bell Sanatorium for Consumptive Actors in Colorado. With tireless energy he arranged benefit performances, carried on an enormous correspondence and made personal appeals to prominent actors and other citizens in the interest of the enterprise. At great risk to his own health he came to New York about a year ago to arouse interest in the project here. His work for the Sanatorium was a splendid exhibition of self-sacrifice and unselfishness, and though he did not live to attain his object, his effort will be remembered and he will long be honored by the profession.

Mr. Bell was married on Oct. 1, 1896, to Mayne E. Alkire, of Denver, who was his devoted assistant in his great work and who survives him.

VICTOR MAPES' ADDRESS.

Victor Mapes, whose Captain Barrington had a successful run at the Manhattan this season, delivered an address on "Plays and Playwrights" at a meeting of the King's Crown, in University Hall, Columbia College, last Tuesday night.

Mr. Mapes said that he received his first inspiration to follow this profession while studying under the late Professor Price, of the Department of English. After graduation he went on the New York *Sun*. After a year on the *Sun* he went to France and studied the conditions of the stage in Paris.

After one of his plays was produced in Paris Mr. Mapes returned to New York, thinking his fame assured. Then he woke up. He was unable to get his plays accepted. In order to gain experience from the actors' and managers' viewpoint, he accepted the position of book-holder at one of the prominent theatres. He then became a stage-manager. In this way he was able to find out just what was wanted by the public, and afterward produced a play which was accepted by James K. Hackett. He ended his address with a strong plea for a national theatre in America, which, because of its endowment could afford to make experiments and allow men to develop their original ideas in play writing.

MILLIE JAMES MARRIED.

Millie James was married last Sunday at the Hotel Savoy to Edgar Stachelberg, a cigar manufacturer, by Supreme Court Justice Dugro. Mr. and Mrs. Stachelberg immediately after the wedding luncheon left for the South. Mrs. Stachelberg is the daughter of Louis James, the well-known actor, and is known through her clever work in *Lovers' Lane*, *The Little Princess*, and *Glad of It*. Her friends say that she will not act again.

MADAME BLAUVELT PURCHASES LAND.

Madame Lillian Blauvelt gave a song recital in Boise City, Idaho, Feb. 5, to a packed house. She was much taken with Boise, and before leaving she purchased two blocks of unimproved land on Warm Springs Avenue.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Last Sunday was the fifth anniversary of the formation of the Alliance, and in the evening the forty-fourth regular monthly service of the New York Chapter was held in the Manhattan Theatre. The service was conducted by the general secretary, Rev. Walter E. Bentley, and the sermon was preached by the Rev. R. Heber Newton, D.D., late rector of All Souls' Episcopal Church, this city. The subject was *Parsifal: Its Moral and Religious Significance*. The address was a masterly effort and was enjoyed by all. The lecture will be published entire in a future issue. Harrison Grey Flske kindly donated the theatre, and the vested choir of All Souls' Church, under the direction of Walter C. Gale, rendered the music.

Mr. Bentley, in introducing Dr. Newton, spoke of the work of the Alliance and its great value both to the church and the stage. "This is not," he said, "a missionary organization, as so many actors seem to imagine. It is a serious and sane effort to bring the church and the theatre into closer relations, so that they may learn to understand and help each other. The church in all its branches has hitherto failed to do its duty toward the dramatic profession; through and by means of the Alliance it is now correcting its mistake. Through our thousand chaplains, clergymen of all denominations, we are daily ministering to the social and spiritual needs of our dramatic members, taking care of them in trouble and sickness, and freely rendering them every service in our power. Moreover, the church through our efforts is everywhere changing its hostile or indifferent attitude toward the theatre, and is now realizing that the theatre is not alone a serious institution, but an educational and social force of the highest importance. Both clergy and laity are being taught to discriminate and to give their loyal and hearty support to the better productions of the stage, thus helping the latter to achieve its highest aims. On the other hand, the actors are cheering the clergy in their work, and through their own gifts are enforcing the great value of dramatic expression in their official relations, in preaching the Gospel so that it may be heard, understood and driven home to the hearts of their people. The great need of this alone justifies our efforts, even if we were not of such great comfort and help to the actor in his wanderings. The Alliance already practically covers the United States and Canada, and is affiliated with the Actors' Church Union, which embraces Great Britain and Ireland; and, more and more, as the movement grows, it is appealing to both church and stage as one of the sanest and worthiest movements of modern times. Our dues are but \$1 a year, and any one interested is eligible for membership."

In place of the regular reception this month there will be held a Chapter meeting on Thursday, Feb. 18, at 8 o'clock, at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, to which all are invited.

At the regular weekly tea, held last Thursday afternoon at the headquarters, the following were present: Jennie Kendrick Seeley, of the Boston Chapter; Isetta Jewel, Emerin Campbell, Mrs. Hudson Liston, J. Palmer Collins, Austin L. Mason, Lavinia Shannon, Mrs. Harry Leighton, Edyth Totten, "Aunt" Louisa Eldridge, Rev. J. C. Moran, E. Moran, Nahar, Grace Campbell, William Thomas, Elouisa Oldcastle, Rosa Rand, Madge McIntyre, Rev. and Mrs. Walter E. Bentley, and many others. The tea will be held as usual next Thursday afternoon. All are invited. The Rev. Walter E. Bentley, general secretary, will preach at St. Barnabas' Church, Reading, Pa., at both services next Sunday, and organize the Reading Chapter of the Alliance on Monday afternoon. Mr. Bentley will also address the Y. M. C. A. of Reading on the work of the Alliance, at the Opera House, on Sunday afternoon, and the Men's Club of St. Barnabas' Church, on Monday evening. All members of the profession and others interested are cordially invited.

A Brooklyn Chapter of the Alliance will be organized in the Bijou Theatre, through the kindness of Mrs. Spooner, on Sunday afternoon, Feb. 28, at 3.30 o'clock, when Mr. Bentley will preach on "The Church's Duty to the Theatre," and Edna May Spooner and others will sing. All welcome.

The regular monthly service of the Boston Chapter was held last Sunday evening at the Union Congregational Church, Columbus Avenue and West Newton Street. The Rev. Samuel Lane Loomis, pastor and chaplain of the Alliance, preached the sermon.

Among the professional members who attended the Thursday tea of the Boston Chapter were Mr. and Mrs. John Craig, Fanny Cannon, of the Nance O'Neill company, and Theodore P. Koch. The hostesses were Harriet Foster and Mrs. Lillian H. Gould, assisted by Nellie L. Small.

The Chicago Chapter held a second dramatic and musical entertainment, Feb. 8, for the benefit of the charitable fund. The affair was held in St. Peter's Parish House, Belmont and Evanston avenues.

Dr. F. W. Gunsaulus, at the matinee benefit in the Auditorium, Chicago, when \$2,100 was cleared for needy professionals, and placed in the hands of the Actors' Church Alliance, said: "The clergy owes to the theatre a larger respect and sympathy than it has ever given it. It stands here as a representative of the Actors' Church Alliance, which is not for the purpose of elevating the stage so much as for reclaiming and reforming the pulpit. It would be a profitable thing for every minister if he were compelled to go to the theatre at least once a year, and there learn something of the arts of enunciation and gesture. The church needs the stage, for no minister can prosper by piety, if he is dull."

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Dr. F. W. Gunsaulus, at the matinee benefit in the Auditorium, Chicago, when \$2,100 was cleared for needy professionals, and placed in the hands of the Actors' Church Alliance, said: "The clergy owes to the theatre a larger respect and sympathy than it has ever given it. It stands here as a representative of the Actors' Church Alliance, which is not for the purpose of elevating the stage so much as for reclaiming and reforming the pulpit. It would be a profitable thing for every minister if he were compelled to go to the theatre at least once a year, and there learn something of the arts of enunciation and gesture. The church needs the stage, for no minister can prosper by piety, if he is dull."

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PERSONAL



Photo Chickering, Boston, Mass.

HADLEY.—Above is an excellent portrait of Helaine Hadley, who has won unusual note in the part of the blind girl in Quincy Adams Sawyer, which is now being represented at the American Theatre, New York. Miss Hadley is a sympathetic actress, possesses a distinctly magnetic personality, and her methods are modern and notably effective.

ALLISON.—Charles W. Allison has been appointed superintendent of the Actors' Fund Home on Staten Island, to succeed the late Sheridan Corbyn, and entered upon his duties last Friday. Mrs. Corbyn will remain as matron at the Home.

FROHMAN.—Charles Frohman's two dogs carried off eight prizes and three cups at the Dog Show, in Madison Square Garden, last Friday. Lucky it wasn't a stars' or a playwrights' show.

HOWARD.—Bronson Howard had a truck driver arrested, last Friday, for ill-treating a horse. Too bad he didn't have him shot.

STRAUSS.—Dr. Richard Strauss and his wife sailed for America last Saturday on the steamer *Moltke*. They are expected to arrive on the 23d. Dr. Strauss' debut occurs on the 27th.

WAGNER.—Emperor William, at a soirée given in Berlin on Feb. 6, took occasion to express to Frau Cosima Wagner his sympathy with her over the matter of the unauthorized performances of *Parsifal* in New York by Heinrich Conried.

LYNDEN.—Sylvia Lynden, who is now playing in London, has prepared a bill, which has been signed by hundreds of persons and will shortly be introduced into Parliament, to prohibit scientists from using dogs for purposes of vivisection. Miss Lynden has large and distinguished support in the movement and is confident that the bill will pass.

DAZIEN.—Mr. and Mrs. Henry Dazien are now touring the Holy Land. Latest advices give Jerusalem as their objective point.

ABINGTON.—W. L. Abington, who has been appearing in support of Amelia Bingham in *Olympus*, will sail for England to-morrow (Wednesday).

ABBEY.—Kitty Abbey, daughter of the late Henry E. Abbey, celebrated her twenty-second birthday Feb. 9. Miss Abbey is to be a bride ere the roses bloom again.

FULLER.—Hector Fuller, for years dramatic editor of the *Indianapolis News*, left for Korea, last Friday morning, to represent his paper during the war in the Far East. He wishes *THE MIRROR* to say good-by to all his friends for him, as he was almost cabled off, and had only time to pack a small grip. All members of the profession will wish him well.

DAVIS.—Richard Harding Davis announces that he will devote himself exclusively to play writing for the next five years. Bronson Howard once said that five years is none too much time to spend on one play.

YOUNG.—James Young, at present playing Sebastian in Viola Allen's production of *Twelfth Night*, suffered severe losses in the great fire in Baltimore. The storehouse in which his costumes and wigs for *The Merchant of Venice*, *Hamlet*, *David Garrick* and *Lord Byron* were stored was completely destroyed, occasioning a loss to Mr. Young of more than \$6,000.

MANNERING.—Mary Mannerling and her company attended the performance of *The Crown Prince* at the West End Theatre, last Wednesday afternoon. Miss Mannerling is the wife of James K. Hackett, star of the piece, and was playing at the Harlem Opera House, a few blocks away.

LA SHELLE.—Kirk La Shelle will sail shortly for a six months' rest in Europe, his tremendous work this season having weakened his health, while adding to his wealth.

TRASK.—Mrs. Spencer Trask, wife of the well-known Wall street banker, had her play, *Christalene*, read at Kingston, N. Y., last Wednesday night, by William Ordway Partridge, the sculptor, in black robes, to a swell audience. It was an impressive event.

MILLIKEN.—Sandel Milliken, leading woman in Robert Edeson's *Ransom's Folly* company, is to marry Carlos French Stoddard of New Haven, Conn., shortly. Laura Hope Crews will succeed her in *Ransom's Folly*.

WILSON.—Francis Wilson's dressing-room at the International Theatre, Niagara Falls, was looted, Feb. 6. He lost a watch, which pin, \$65, and his temper. He now thinks that he is temperamentally qualified to do *Hamlet* justice, and a production may be looked for.

TELEGRAPHIC NEWS

CHICAGO.

Rainbow Steel Curtains—The Darling of the Gods—Captain Barrington—Irving.
(Special to The Mirror.)

CHICAGO, Feb. 15.

Chicago reconstruction period gradually is passing and the era of the steel curtain is settling down upon the city. No two of the theatres have reopened on the same night, so all the critics and managers have had a chance to attend the debut of each steel monster. They have noted that at McVicker's it is green, at the Garrick gray, Illinois white and Grand Opera House brown, but neither the gentlemen of the press nor the Herr Directors have indicated a preference in color scheme or even any desire to decorate. The managers seem to be satisfied to have the steel curtains look ugly. Business out in front of them last week was fair. The public showed curiosity, but no impatience, as they sat and looked at the cold, blank metal wall, instead of the warm ornamental drops showing running brooks, pretty maidens and flowers. All the steel curtains work well. Behind the scenes the law is being strictly, thoroughly and exasperatingly enforced. The list of open theatres is increased by two—Studebaker and Columbus. The bills this week form a notable list:

Grand, Darling of the Gods, with Blanche Bates; Garrick, Winsome Winnie, with Paula Edwards, second and closing week; Studebaker, Prince of Pilsen; McVicker's, Resurrection, with Blanche Walsh; Illinois, Henry Irving, in The Bells, Waterloo, Louis XI, and Shylock; Bush Temple, Players' stock, in Ivan the Terrible; People's, May Hosmer stock, in Beware of Men; Criterion, Searchlights of a Great City; Columbus, Minister's Daughters.

The engagement extraordinary of this week is David Belasco's Darling of the Gods, with Blanche Bates, at the Grand Opera House, and the preparations have been so careful and elaborate that the opening has been postponed from to-night until to-morrow night. It will not only be the first production of the celebrated play in Chicago, but also the first offering of a Belasco play at an independent theatre here in years. It is almost needless to say public interest in the engagement is thoroughly aroused. A toxin worm burst into town away ahead of the opening date and began a campaign of advertising that has seldom been equaled in vigor and results. Pages of newspaper articles and notices have appeared; almost from Milwaukee to Kokomo, and Omaha to the four mile crib, bills have blossomed by the thousand. All the scenery was fire-proofed in Philadelphia. The advance sale was very large, and one of the first long lines seen in front of a box-office since the theatres began to open formed at the Grand last week.

The Studebaker has reason to be proud of its gallery, the only one in town allowed to remain open. The Studebaker gallery is a surprise to all who visit it for the first time. It isn't any old kind of a place for the cheapest trade, but a commodious balcony. It follows that it always holds as large or larger a percentage of women than the orchestra.

"The town is being billed and sniped for Henry Irving like a circus," said a local theatrical hustler to THE MIRROR last week, "and it's wonderful, because nothing of the kind ever was done for Irving in Chicago before." Possibly the extra advertising of The Darling of the Gods caused the sudden Irving billboard rash.

Charles Richman and his excellent company made Captain Barrington a fine entertainment at the Grand last week. A hitch in the operation of the steel curtain about 7 p. m. Monday suddenly forced Manager Hamlin to close the house, and many persons came only to read a sad placard on the outer wall announcing delay until Tuesday night. There had been no time for any other public notice, and the incident established an uncertainty which affected business most of the week. The star was most cordially received here at his former home. The accuracy of Joseph Kilgour's appearance as George Washington aroused intense interest. Every part of any importance was thoroughly well played and stood out from the rest only as made to stand out by the dramatist.

Maxine Elliott, in Her Own Way, will be at the Illinois next week, instead of Sothern, postponed a week.

Weber and Fields follow Erminie at the Garrick, about the middle of March.

News of the death of Fred Hartley, husband of Anne Sutherland, was a shock to his many friends here.

A Jekyll and Hyde company has been organized and sent out from Chicago, with Frederick R. Seaton in the title-role, which he is peculiarly well qualified to play, and has played with unusual success.

Frank Gazzolo, manager of George Klemp's attractions, was in town last week. He said the Illinois fire caused the closing of several theatres in which On the Bridge was being played, including one at Milwaukee and one at Cincinnati. He places Klemp's fire loss at \$5,000, but says better luck is hoped for during the rest of the season.

A Milo Bennett has placed Herbert E. Sears with From Rags to Riches, Ralph Cummings with John Griffiths, Jeannette Marshall and Helen Leonard, with Wizard of Oz; Charles Miller, C. D. Hawes and Harry Raymond, with Ben Hendricks, Fred Stevens with A Bunch of Keys, and Mura Bond with Just Struck Town.

A Weary Willie Walker company has been organized here by Frank Dodge.

Madame Nordica gave a whole concert herself at the Auditorium last week—seventeen ballads, two arias and the opening of the second act of Walkure. A piano was placed in front of the steel curtain, some carpet was laid from the aperture in the curtain to a point in front of the piano, and Nordica flitted back and forth thirty times through the aperture. She captivated the audience of 2,500 or 3,000, and even sang an encore or two. The people seemed never to tire of hearing her. F. Wight Neumann, under whose direction the recital was given, made a hit himself by limiting the cost of the best seats to \$1.50.

Winsome Winnie opened the Garrick prosperously and pleased its audiences, though the critics found some fault with it. Several members of the company achieved unmistakable hits, and these, with such enjoyable numbers as the male octette's O, Maiden combined to lift the musical comedy up among the Shubert successes in Chicago. Seldom has a more attractive group of young women been seen here in a musical comedy, and the unusual excellence of the male chorus voices won encores at every performance.

To Henry Irving fell the task of reopening the Illinois, and he had his share of trouble in

doing so. His martyrdom began the first night with the big skylight flues, or vents, in the roof over the stage, open a good deal of the time, just to show they were in working order. The air was cold without and within. The actors were freezing, the audience began to freeze, and those near the stage, after putting on all their wraps, retreated to the rear, leaving a lot of \$2.50 seats vacant. Still the authorities insisted on tests, and the management, ticket-buyers and foremost actor of England had to submit. Next night the theatre was comfortable, but law again threatened to overwhelm art. Scenery had to be fire-proofed. The process would spoil Sir Henry's special supply, and it was not used. To get up a good new lot in a hurry, under union rules, would cost \$500. So The Bells was given with dreary, muddy dubs. However, Mr. Irving succeeded in winning the unequalled admiration of his audience and re-establishing his right to public regard as a great artist. He was not quite so successful in The Bells. I understand Sir Henry was shocked to find there were no gallery seats, and really sought to buy a lot of dollar seats to sell for 50 cents to those who were eager to see him act and could not afford to pay more. Prices were raised to the \$2.50 scale for the engagement. The attendance has been fair. Mr. Irving made a steel curtain speech in which he referred to his first visit to Chicago thirty years ago.

The second engagement of Resurrection, with Blanche Walsh, at McVicker's, has been prosperous, but not to the extent of the first, when police had to clear the box-office line from the sidewalk. One more week of Resurrection and then—Drink!

The People's, where May Hosmer had to return the money of a Sunday night sold-out house, finally got its permit to open Thursday. Men of Jimtown was put on, and the audiences were good from the start.

At the Bush Temple money for another sold-out house had to be returned the first of the week, but the theatre was opened Wednesday, with Ivan the Terrible. This makes the Bush a sort of Russian headquarters during the war, and Joseph Sullivan is spelling his name Sullivan.

Dr. W. W. Wilson, secretary of the Chicago chapter of the Actors' Church Alliance, which new organization here is active and successful, announces a reception for to-morrow afternoon at the Church Club rooms, Masonic Temple. Through the courtesy and assistance of J. J. Shubert, Managers Bird of the Garrick, and McFarland of The Winsome Winnie company, J. C. Miron and Cecilia Rohde of the company will sing at the reception. Grace Reals, W. H. Everts and Grace Griswold are also on the programme. The chapter has some money on hand from the Auditorium benefit receipts.

Max Weber, one of the owners of the Columbus, sets at rest all rumors that the theatre will become the home of a new Columbus stock. It will be a Stair and Havlin house, he asserts.

Grace Hull, who recently retired from the Sky Farm company on account of sickness following an operation, visited her sister, Alice Lovell Taylor, of the Resurrection-Walsh company here last week.

Max Anderson, of Cincinnati, in town last week, said business was fair on his circuit.

Harry Jackson, comedian and stage director of the original Hopkins stock, is preparing for an elaborate scenic production of his What Women Will Do next season. Mr. Jackson is stage-manager of York State Folks, which was to have returned to the Great Northern last week.

OTIS L. COLBURN.

BOSTON.

Excellent Business All Around—Nance O'Neil's Success—Theatrical Legislation—Notes.
(Special to The Mirror.)

BOSTON, Feb. 15.

Few changes of importance are made in Boston to-night, a decided difference from the all-around transformation of a week ago. The most interesting from the group of newcomers was Maude Adams, who had not been seen here since her engagement in Quality Street, and who had a packed house of the all-society grade at the Hollis to see her in The Pretty Sister of José. She had an enthusiastic welcome and was made to feel as much at home as in the days when she played Babbie in The Little Minister. There was also interest in seeing how Henry Ainley, her leading man from London, would appear. The engagement is only for a fortnight.

The Globe has its first comic opera since the change of management went into effect, and The Burgomaster had a splendid welcome. Boston is evidently familiar with this work by this time, as it ran all one Summer at the Tremont, but it was given in a manner that well compared with the original production and several of the former favorites were included in the cast.

Nance O'Neil repeated Hedda Gabler at the Tremont this afternoon and will do Fires of St. John to-morrow, but will make The Jewess the feature of her week. This is Leah the Forsaken under another name. Her tremendous success continues undiminished, and for the two performances of Peg Woffington last week the house was sold out far in advance. At the night and regular matinees Dockstader's Minstrels are the attraction, and conclude a notable engagement.

Kellar, the magician, began a week's stay at the Majestic with new illusions, as well as old ones which have proved so mystifying in years past. Mrs. Kellar is with him this year, and had a warm welcome after her long absence from Boston.

"Way Down East" continues to attract large audiences at the Boston, and for several of the performances not a seat of any sort could be had in the great auditorium. This is the final week of the engagement here, and Chauncey Olcott will follow with Terence.

The Castle Square has a dramatic novelty this week in the shape of The Secrets of Notre Dame, which is Frederick Paulding's dramatization of the novel from which Bertha Galland's Notre Dame was taken. The new production was all the more interesting from showing how different playwrights would treat the same story.

At the Bowdoin Square the stock company produced Drink, which was quite a compliment to Charles Warner, since it was only a week ago that his engagement here ended. The stirring scenes of the melodrama were admirably handled, and in the trying character of Coupeau, the drunkard, Willard Blackmore acquitted himself well. Charlotte Hunt was an artistic Germaine.

Three Little Maids is proving the biggest fashionable hit that the Colonial has had this season, and every Anglomaniac in Boston is paying tribute to this musical comedy and its London company. G. P. Huntley scores the chief hit of the production, with Maurice Far-

kos as a close second. The American maid of the trio, Elsa Ryan, is able to give her associates points in vivacity.

William Collier seems to have broken his long line of poor luck, and the Park is having better business than it has known in a long time. That makes things decidedly attractive for The Dictator, the Richard Harding Davis farce, which is even better than Soldiers of Fortune and The Taming of Helen. Mr. Collier is exceedingly good as the star and his company is notable, with John Barrymore perhaps the best of all.

Through Fire and Water is the stirring melodrama which attracted a large audience at the Grand Opera House to-night, and promised to have a big week. An especially interesting revival is in store for next week, when Archie Boyd will give Joshua Whitcomb, which has not been seen here in a long time.

A Desperate Chance at the Columbia is the first production without a star since Stair and Wilbur have taken control of the house. It is a stirring presentation of the sensational form of the Biddle brothers' escape at Pittsburgh.

Daniel Ryan opened a week of repertoire in Music Hall to-night, when he played A Royal Lover. About six hundred of his Cambridge friends formed a big party in honor of his first engagement in this city.

Her Marriage Vow is the combination of the week to appear at popular prices at the Hub.

Lillian Lawrence will not be at the Castle Square for the Summer season, as she has signed to take the position of leading lady with the Albee Stock company at Providence, where John Craig and Mary Young will also appear. She makes her final appearance here April 9, and will open at Providence 18. It was erroneously stated that Miss Lawrence had also signed for the coming regular dramatic season, but that is not the case; it is merely a Summer contract.

Daniel Frohman and his bride (Margaret Illington) were in town last week, and were prominent among the first-nighters. He was here for consultations in regard to the Actors' Fund benefit, which will be given at the Hollis next month.

Nance O'Neil will have to make another move, for when the Henry W. Savage attractions begin their long season at the Tremont the stage will be required for the preparations for the Summer production. The probabilities are that a few matinees will be played at the Colonial, and that then a regular evening engagement will be filled in at the Boston.

One of the popular price houses has been seriously considering the expediency of doing away with its orchestra and introducing a gigantic graphophone to dispense music between the acts.

Izetta Jewel's Boston friends were delighted to read in THE MIRROR of the great success which she had made at the recent benefit at the Manhattan, in New York. It is quite possible that she may make a vaudeville debut at Keith's, as a new sketch has been written for her.

Manager John B. Schoeffel and his press agent have had attractive new offices fitted up on the second floor of the Tremont.

Hugh P. McNally, the dramatic editor of the Herald, received great demonstrations of enthusiasm at Lynn last week, when he was called before the curtain at every performance of Two Little Girls in Blue. The piece scored a hit, and established Mr. McNally as a clever librettist.

J. C. Williamson, the Australian manager, made a visit to Boston last week, and while here made Nance O'Neil an offer for another tour of the Antipodes, where she has already appeared with success.

Hereafter the Majestic and Globe will be announced as under the administration of the United States Amusement Company, with E. D. Stair, A. L. Wilbur, and George H. Nicolai as managing directors. This change is undoubtedly a result of the recent combination and will not apply to the popular priced houses of the Stair and Wilbur circuit.

An interesting exhibition of theatrical photographs and flash-light work has been in progress at the Hotel Langham.

Leonora Bradley, formerly one of the most popular members at the Castle Square and who has been greatly missed this season, has signed to join the Keith Stock company at the Bijou, in Philadelphia, opening in April.

Boston Hebrews have a theatre practically all the time now, by a change which has gone into effect at the Chelsea Academy of Music.

Ben Greet and his players took a farewell of Boston when they gave Masks and Faces for two charity matinees. Miss Matthison's Peg Woffington was a delight in comedy and showed her wonderful versatility. As Trip-let, Mr. Greet took a big share in the honors.

There will be things doing theatrically at the State House to-morrow, for all the bills introduced since the Chicago fire are booked for a hearing before the committee, and it is expected that a hysterical outburst will be made on the different measures, some twenty in all. Edward Atkinson has a whole mass of statistics all ready to fire at the committee, and the Boston managers will be represented by counsel, so as to see that the city does not get more in the neck than the rest of the State. By a bad combination precisely the same hour is fixed for the committee hearing on the bill introduced at the request of the American Dramatists Club to prevent unauthorized performances of copyright plays, so that the day will be an especially important one on Beacon Hill. Governor Bates may appoint a commission to look out for all theatre legislation.

JAY BENTON.

PHILADELPHIA.

The Advertising War is Over—Attractions in Many Theatres—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Feb. 15.

The war between the newspapers and theatres began on Feb. 1 was amicably ended on Feb. 10, and all our places of amusement are represented in the newspapers as formerly. Our managers are not restricted as to the size of their advertisements, and the price per line is twenty-five cents, instead of forty, as contemplated under the new plan of the publishers. Thus far our theatres have had no advance notices, but I am told this concession will be made later. The attempt to prevent managers outside of Philadelphia from inserting advertisements in the papers proved a failure.

The final report of the Expert Commission on our theatres is now in the hands of the Mayor, and covers every possible protection against fire perils. These rules are comprehensive in their nature and provide not only for the means of egress in the event of a fire but for the fireproofing treatment of scenery,

curtains, doors and the like, and expressly decide what shall be the seating capacity and the width and arrangement of aisles, etc. The rules are to be posted up in conspicuous places in all theatres.

A welcome announcement and general surprise to managers is the appearance of James K. Hackett in The Crown Prince at the Academy of Music week of Feb. 22 (excepting on Tuesday evening, which was already taken).

A permit for the rebuilding of the New Girard Avenue Theatre was granted last week. The plans, complying with the law, provide for more exits than were demanded. The main entrance and lobby were not destroyed by the fire, and the main walls are also intact. It will be completed in time for the Fall opening, as will also the new theatre corner of Arch and Eighth Streets, to be erected by William J. Gilmore.

The professional matinee at the Broad Street Theatre Feb. 12, at which Blanche Bates appeared as Hedda Gabler, was largely attended and showed a very creditable performance.

Marie Tempest and her London company in The Marriage of Kitty is in her second and last week, with business nightly improving. The Medal and the Maid Feb. 22.

Fay Davis in Whitewashing Julia, with excellent support, had a hearty welcome this evening at the Broad Street Theatre, where she is booked for two weeks. Charles Hawtrey in The Man from Blankley's Feb. 29.

The Rogers Brothers in London continue at the Chestnut Street Opera House. Mother Goose will follow on Feb. 29.

Fritz Scheff in Babetta has made a big hit with the better class of amusement seekers, attracting good business in the lower portion of the Garrick Theatre. This is her second week, and she will remain for another week.

The Awakening of Mr. Pipp, with Charles Grapewin, Anna Chance, Nelly Beaumont, and May Childs as the principal players, fills in the week at the Walnut Street Theatre, with anything but bright prospects. Andrew Mack with two plays, The Bold Roger Boy and An Irish Gentleman, will follow Feb. 22.

Arizona, with a first-class company under Melville F. Raymond, is the attraction this week at the Auditorium, with the usual large opening and well pleased audience. Ward and Vokes Feb. 22. The Burgomaster 29.

The Grand Opera House, with its immense seating capacity, is full to-night, Buster Brown being the attraction, and with favorite specialties and a pretty chorus. George Monroe in My Aunt Bridget Feb. 22. Ward and Vokes 29.

Our New Minister opened to-night at the Park Theatre for a two weeks' engagement, attracting a good house, with prospects of large returns for the fortnight. "Way Down East" comes March 7.

Florence Bindley, a local favorite, is the attraction this week at the National Theatre in The Midnight Marriage to large patronage. The star introduces her impersonations, aided by a capable cast, and gives really a clever entertainment. Joe Welch in The Peddler Feb. 22.

The Worst Woman in London is the week's offering at the People's Theatre. The Funny Mr. Dooley comes Feb. 22.

At the Kensington Theatre Lincoln J. Carter's melodrama, The Eleventh Hour, had its first representation in this city to-night. Chicago life is vividly displayed in an exciting plot. The Fast Mail Feb. 22.

At the New Columbia Theatre Hal Reid's At Cripple Creek is the programme for week, opening to good house. Al. W. Martin's Uncle Tom's Cabin Feb. 22.

Forepaugh's Theatre Stock company is giving a noted revival this week of The Hunchback of Notre Dame, with George W. Barbier as Quasimodo, Caroline Franklin as Esmeralda, and Florence Roberts as Gaudule, ably supported by Edmund Elton, Arthur Maitland, Albert Sackett, and Edwin Middleton. The production is a great credit to the management. The Pledge of Honor Feb. 22.

Darcy and Speck's Stock company at the Standard Theatre appear this week in A Deserted Bride—its initial presentation in this city—the author being Fitzgerald Murphy. It is full of strong scenes, strictly a woman's play, and is received with favor and good patronage. To Be Buried Alive Feb. 22.

The German Stock company at the Arch Street Theatre are working hard for honors and patronage. The programme this week presents Romeo and Juliet, The Beautiful Peasant of the Convent, The Hunchback of Notre Dame, Mad Wenzel, Renaissance, and for Saturday evening Suderman's Die Ehre (Honor).

Dumont's Minstrels at the Eleventh Street Opera House retain their favorite sketches, adding their latest and best, Wanny-Maker's Art Gallery, full of life and originality, to usual large patronage.

Bostock's Animal Show at the Palace Exchange continues with a first-class entertainment to deservedly good business.

The Philadelphia Orchestra, under Fritz Scheel, will invade Boston March 7 and 8, taking with them Richard Strauss and Fräulein Strauss De Ahme as soloists. They will appear in Philadelphia March 4 and 5.

The Metropolitan Opera company will give a matinee performance of Faust at the Academy of Music Feb. 18. Arrangements for the King renditions are now completed, the dates being March 7, 8, 11 and 12.

The Boston Symphony concerts at the Academy of Music this week will take place Feb. 17 and 19. All seats are sold.

S. FERNBERGER.

WASHINGTON.

Ada Rehan and Otis Skinner—The Office Boy—Candida—A Patti Concert Canceled.

(Special to The Mirror.)

WASHINGTON, Feb. 15.

There is something in store for the lovers of classical plays in the engagement this week at the New National Theatre of Ada Rehan and Otis Skinner, who commence to-night in The Merchant of Venice to a good-sized audience. Both stars appeared at their best, and, with the assistance of a capable company, gave an interesting presentation of the great work. This bill will be repeated Tuesday, with The School for Scandal for Wednesday and Thursday nights, and The Taming of the Shrew promised for the three final performances. Mrs. Wiggs of the Cabbage Patch follows.

Frank Daniels in The Office Boy faces a host of smiling faces on his opening at the Columbia Theatre. The strong company come in for a great share of attention. Eva Tanguay scores strongly, and others of prominence are Alfred Hickman, Sydney Toler, Gilbert Clayton, Violet Halls, and Sallie Fisher. Richard Mansfield is the next attraction.

Ward and Vokes in A Pair of Pinks start

the week at the Lafayette Square Opera House, with an empty ticket rack as evidence of their popularity here as entertaining favorites. The musical comedy includes Lucy Daly, Margaret Daly Vokes, Vinie Daly, Helen Norton, Margaret Macdonald, Charles Howard, Gus Bruno, Tony Williams, Lew Miller, Eddie Judge, Dan Coleman, Edward Mumford, and David Dewolf. The Sign of the Cross is the underline.

Howard Hall in The Man Who Dared, a popular melodramatic star add attractive play, opens to the capacity of the Academy of Music, again winning the praiseworthy verdict of the audience. Ethel Fuller, a clever actress, heads a capable support. The play is well staged, and the den of lions is the strong sensational feature. Queen of the Highway follows.

Nobody's Claim is the attraction at the Empire Theatre, commencing to two thoroughly pleased audiences. Friday matinee and night Sapho will be substituted. Next week's announcement is The Eleventh Hour.

Motion pictures of the Baltimore fire scenes, taken at the time the unprecedented conflagration was at its height, were presented by the vitagraph at Chase's Thursday night. These pictures, in point of quickness and realism, are said to break all records.

Through the courtesy of Mrs. Natalie Barney, of this city, Candida, the Bernard Shaw play, will be given a performance at the Lafayette Square next Friday afternoon. The proceeds are to go to the firemen's fund of Baltimore and this city and the Citizens' Relief Association. Arnold Daly and company will present the play. Mrs. Barney, it is understood, is bearing the expense of the undertaking, actuated by a highly charitable motive.

The Patti concert, that was announced for Saturday night, Feb. 13, at Convention Hall, was canceled the middle of the week and money refunded to ticket buyers, whose names were not legion, the edge being taken off by the Baltimore concert, when the sale for that appearance extended to this city. A cold was stated cause for the cancellation.

The Washington Symphony Orchestra's popular Sunday night concerts drew a crowded house to Chase's Theatre last night. Reginald De Koven directed a programme of rare excellence. Herman C. Rakemann, the violin virtuoso, was the eminent soloist.

Edward H. Allen, formerly manager of the Grand Opera House, now known as Chase's Theatre, was a welcome visitor during the week. Mr. Allen is at present connected with the Tremont Theatre Boston.

The Dalys this week, in one of the best sight-seeing cities in the country, are enjoying a happy family reunion. Dan Daly, the eccentric comedian, is at Chase's, with another talented Daly trio at the Lafayette.

The second concert of the Biscoff series occurs to-morrow (Tuesday) night, at Congregational Church Hall, with the following assistant soloists: Mrs. H. Clay Browning, soprano; Marie Louise Heinrich, pianist, and J. Walter Humphrey, basso.

JOHN T. WARDE.

ST. LOUIS.

Sothern—Pretty Peggy—Isabel Irving in The Crisis—Schumann-Heink—Notes.

(Special to The Mirror.)

St. Louis, Feb. 15.

One of the events of the week is the engagement of E. H. Sothern, who opened at the Olympic to-night. The Proud Prince, Mr. Sothern's latest dramatic offering, is a love story, and in addition possesses a religious and supernatural element. Mr. Sothern's role is an extraordinary one. Henry Irving Feb. 22.

The Century's offering for the week is Grace George in Pretty Peggy, which opened to-night. St. Louis amusement seekers have been waiting to see the play in which Miss George has been receiving favor during the past year, and she was well received. Robert Lorraine is leading man. Grace Van Studdiford in The Red Feather next Sunday.

Isabel Irving made her first St. Louis appearance as a star at the Grand, yesterday afternoon, as Virginia Carvel in The Crisis. Miss Irving is well-known in St. Louis as a capable artist, and she appears to great advantage in Winston Churchill's interesting story. The Crisis presents a pretty picture of the St. Louis of the civil war period and has much dramatic strength. Wilfrid North has the part of Stephen Brice, and the rest of the support is strong. Charles Richman in Captain Barrington underlined.

Mme. Schumann-Heink, the famous contralto, appeared at the Odeon to-night before a music-loving audience. It was one of the most notable musical events of the season, as the annual appearance of the great singer always is. Mme. Schumann-Heink sang a program of generous length, which contained selections from Rossini, Myerbeer, Aelfiti, Wolf, and a group of songs by Schumann and Schubert. Josephine Hartman, pianist, assisted.

The Crawford has one of its most pretentious offerings this week, Under Two Flags being the bill. The company and production are practically the same as appeared here two seasons ago, when Jane Kennard made her first appearance here as a star. Rozelle Knott, in When Knighthood was in Flower, next offering.

The Smart Set, an organization of colored artists, is the Imperial bill this week. The company includes fifty performers, among whom are Tom McIntosh, Billy McClain and Mlle. Cordelia.

The Rents-Santley company of burlesquers is the attraction at the Standard this week, opening yesterday afternoon. The bill includes some of the cleverest specialties seen at the Standard for some time, and the usual burlesques are the features of the production. Bohemian Burlesquers next frolic.

At the Old Cross Roads is the Havlin bill. Burton Holmes gave the third and fourth of his lecture series at the Odeon last Friday and Saturday nights, with an extra matinee lecture Saturday afternoon. Mr. Holmes' position as a lecturer is an enviable one, and his moving pictures make his entertainments of great interest. His lecture on The Grand Canyon Friday night drew an immense audience. Mr. Holmes preceded the Canyon views with a very interesting talk on Moki Land, or more familiarly known as Cliff Dwellers. He showed moving pictures of the Snake Dance, and other notable pastimes of these peculiar people, also the cliffs and villages where they live.

F. Zeigfeld, Jr., was in town last week, looking after the business interests of Anna Held, who played to immense houses all the week, including an extra performance last night, and to the coming of Grace Van Studdiford, the St. Louis prima donna, at the Century next week in The Red Feather.

Max Freeman is here, directing the initial

work of Louisiana, the big spectacular production that is going to surpass America, which will be put on at Delmar Garden for the World's Fair period. The Delmar pavilion and stage is to be much enlarged. Other improvements will be made throughout the Garden.

Isle of Spice, which has had a long run in Chicago, has been booked for the Century for the week of March 13, taking the place of Forbes Robertson and Gertrude Elliott.

Lew Dockstader will play a return engagement at the Century April 17.

Frank Daniels will not be at the Century as announced. He has been displaced by the comic opera, Red Feather, and will come to the Olympic in March. He takes the Olympic week originally assigned to Francis Wilson, whose St. Louis engagement is now uncertain.

The race between Anna Held and Lulu Glaser for the attendance honors last week was one of the prettiest contests of the kind ever seen in St. Louis. Miss Held had the advantage of having a theatre of greater seating capacity than that in which Miss Glaser was playing, and, in addition, she gave three more performances. Otherwise the receipts at the Century and those at the Olympic would just about balance, for what the Olympic show lost in cleverness to the performance at the Century it regained in the burrah spirit which dominates it, and makes it likable to St. Louis.

The seventh Weil band concert was played at the Odeon Sunday afternoon. The excellence of these concerts has attracted widespread notice, and it is a fact that those desiring seats find it necessary to go early. The programme Sunday was fully up to the Weil standard. Mrs. Arthur Weisenborn, soprano, and Charles A. Kaub, violinist, were the soloists.

The Pike Smoker, given Saturday evening at the Missouri Athletic Club, by the World's Fair Concessionaires' Association, was a whirl of pre-Exposition excitement. The spirit of good-fellowship predominated in nicotine and light refreshments, which was interspersed with one of the most varied programmes of entertainment that ever enlivened a local assembly. The programme included Signora El-falsate, a European contortionist; Pat Toubey, Celtic comedian and piper; Mr. and Mrs. Hunn, colored singers and dancers; Leah Russell, Hebrew parodies and stories; Wills and Hasson, athletes and balancers; Jessie Couthouli, monologue; and Gillman and Murray, Southern sisters and talking comedians—all from the Columbia bill. A number was contributed by the Lilliputians, and eight singing gondoliers were furnished by the management of Paris on the Pike. Mlle. Anna Held was invited by the management of the Paris Amusement Company to become its guest for the evening. A troupe of seven Turks was furnished by the management of Mysterious Asia on the Pike. They included swordsmen, musicians, basket trick magicians, gun manipulators and acrobats. Harry Rolitair, the inventor of Creation, one of the largest illusions on the Pike, performed magic. Mlle. Mercedes, danseuse, was loaned by the Paris Amusement Company.

George W. Stewart, manager of the Bureau of Music, received a cablegram Wednesday from Hon. Serge W. Alexandrovsky, Russia's Commissioner General to the World's Fair, stating that owing to the war between Russia and Japan the Band of the Imperial Guard would not be sent to St. Louis. When Mr. Stewart was in St. Petersburg last fall, he was received with the greatest courtesy by the government authorities. The band of the Imperial Guard, the Czar's favorite regiment, composed of the elite of the Russian army, gave the Exposition's representative a private concert, and the officers of the regiment tendered him a banquet. He left St. Petersburg confident that the band would attend the opening of the Exposition and remain here to the close of it.

Jessie Couthouli, of Chicago, who recited "The Prophecy" of William A. Croffut, at the opening of the Chicago World's Fair, visited the Administration Building Wednesday. Miss Couthouli was at the Columbia Theatre last week.

Anna Held, accompanied by her husband, F. Ziegfeld, Jr., visited the Exposition Grounds Tuesday.

James E. Sullivan, Chief of the Department of Physical Culture, of the World's Fair, has, after a conference with the leading military authorities, arranged for the military athletic carnival to be held in the Stadium on Sept. 26 to Oct. 1, inclusive. The tournament will practically decide the Olympic championship of the National Guard and the Regular Army for the events to be contested each day. Aside from the competitive tests arranged for, it is the intention to have military manoeuvres daily. There will be reviews of United States troops and detachments from the different regiments, exhibitions of rough riding by United States cavalrymen, mounted platoon drills, battle exercises by United States infantry, landing drills by sailors from United States men-o-war, artillery drills and driving by field battery, tower building by signal corps and music rides by troopers. Gold medals, emblematic of the Olympic championship, will be given to the winners in each event, silver medals to second and bronze to third. An entrance fee of fifty cents will be charged for each event. Entries close with James E. Sullivan, Chief Physical Culture, Aug. 26.

J. A. NORTON.

CINCINNATI.

Maxine Elliot—Charles Warner—Plans for New Theatres.

(Special to The Mirror.)

CINCINNATI, Feb. 15.

Maxine Elliot began a week's engagement to-night at the Grand in Clyde Fitch's comedy Her Own Way, and both play and star scored a hit of unusual proportions. Effective support was given by William Courtleigh, Charles Cherry, R. C. Herz, Nellie Thorne, Evan Vincent, George Lawrence and little Donald Gallagher. John Drew follows in The Second in Command.

Robinson's offered the strongest bill of its season so far yesterday when Charles Warner, the distinguished English actor, appeared there for the first time in this city as Coupeau in Drink before two extremely large and well pleased audiences.

The German Theatre Company were seen last night in a revival of one of Sudermann's early plays, Der Sturmgassele Sokrates.

E. H. Sothern's week at the Grand was the most successful in every way that eminent actor has ever had in this city.

The Fortune Teller came to the Walnut yesterday and pleased two big audiences. In the numerous and capable company were Edna Bronson, Grace Orr Meyers, May Emory, Bertie Dale, Grafton Baker, Herbert Hirschberg, Phil Branson, Robert Lett, Edward S. Met-

calf and Harry Turpin. York State Folks will follow.

A Ragged Hero, under the management of W. J. Fielding, returned to the Lyceum yesterday and repeated its success of last season.

The German Theatre Company will give two extra performances at the Auditorium Feb. 18 and 19, presenting The King's Pawn, a new play by Percy Andrea, a well-known business man of this city.

An amateur performance that attracted more than usual attention was that given by the North Dramatic Club of this city, 13, at the Auditorium, the play being Jimmie Rogers, a satirical comedy by F. Hoefler McMechan.

A Shakespearean recital by Miss Mannheimer, of the Cincinnati School of Expression, is announced for Aeolian Hall, Feb. 18.

If the plans of a number of Cincinnati capitalists do not miscarry there will be no theatre re-erected on the site of the old Pike, as a syndicate has been formed for the purpose of erecting a million dollar hotel upon the property if it can be secured at a reasonable figure. Plans have already been submitted, and do not embrace any provision of a theatre.

Manager John H. Havlin last week purchased the corner of Vine and Opera place, directly opposite the Grand Opera House. It is his intention also to improve this site with a new hotel of possibly fourteen stories, but will not do so for the present. At any rate he has no intention of using it for theatre purposes, though it would undoubtedly be one of the best locations for that purpose in the city.

H. A. SUTTON.

PITTSBURGH.

Familiar Plays—Actors at a Matinee—A Parsifal Drama—Notes.

(Special to The Mirror.)

PITTSBURGH, Feb. 15.

Charley's Aunt has its annual presentation at the Grand this week by the stock company, and that it is just as popular as ever was evinced by the cordiality shown it this afternoon by the large audience in attendance.

Charles Abbe again plays his familiar role of Lord Babberley. A Gentleman of France will be produced next week.

When Reuben Comes to Town is again seen at the Empire, and to-night's audience is large. Next week, The Fortune Teller.

This week the Bijou has A Son of Rest, which opened this afternoon before a large audience. Nat M. Wills in his hobo role of Hunting Grub created most of the laughter, and the supporting company gave him good assistance. One of the most popular offerings seen at this house each season is In Old Kentucky, which will play its eleventh annual engagement next week.

The Avenue had its customary large audience to-day before which a splendid bill was presented.

The Duquesne presents a good vaudeville bill this week. Robie's Knickerbocker Burlesquers hold forth at the Academy for a week.

Patti is at the Nixon to-night for one concert. Clara Bloodgood in The Girl with the Green Eyes fills in the rest of the week, with The Wizard of Oz as the underline.

At the Alvin, Marie Cahill in Nancy Brown. Next week, Lulu Glaser in Dolly Varden.

Last week, Charles Warner in Drink at the Bijou made one of the few hits of this season. Mr. Warner was called upon to make a speech at every performance.

The Pittsburgh Orchestra returns this week from its Canadian tour, and will give the fourteenth set of concerts of this season at Carnegie Music Hall on Friday and Saturday of this week.

On last Thursday afternoon at the Grand there were a number of actors and actresses present who were playing at the various houses during the week. Maxine Elliott and the four children of her company occupied a box; in an opposite box sat Lawrence D'Orsay and Jane Peyton. In another box, Charles Warner, with William Courtleigh and a party of friends were seen, while scattered through the orchestra seats were members of The Sign of the Cross, Her Own Way and The Earl of Pawtucket companies.

An elaborate production of Parsifal will be given at the Grand next month.

ALBERT S. L. HEWES.

BALTIMORE.

That Man and I—Musical Attractions—Notes of the Fire.

(Special to The Mirror.)

BALTIMORE, Feb. 15.

George Ade's Peggy from Paris was presented by a thoroughly competent company at Ford's Grand Opera House. The audience was large, and now that the public is recovering from the shock of the great fire, the prospects for business for the week are very good. The attraction for next week will be Clara Bloodgood in The Girl With the Green Eyes.

Robert Hilliard appeared at the Academy of Music in Mrs. Frances Hodgson Burnett's play, That Man and I. Mr. Hilliard is supported by a competent company, including Maude Fealy and H. Reeves-Smith. Frank Daniels will be seen next week in The Office Boy.

The George Fawcett company presents Under Two Flags at Chase's Theatre, with Percy Haswell as Cigarette. The production is an excellent one, and Miss Haswell scored quite a success. The play selected for next week is The Bella, in which George Fawcett will appear as Mathias.

The musical comedy, The Show Girl, holds the stage of the Maryland. Stella Mayhew is featured. She is supported by a very good company. At the close of the week The Show Girl will give place to George Sidney in Busy Izzy.

The Queen of the Highway, by Charles A. Taylor, is presented to the patrons of the Holiday Street Theatre by James H. Wallick's company. Charlotte Severson appears as the star. The underline is A Desperate Chance.

Edgar Humphrey's melodrama, An Orphan's Prayer, is seen at the Bijou. It will be followed by A Hidden Crime.

Rice and Barton's Rose Hill English Folly company holds the stage of the Monumental Theatre, where it presents a thoroughly up-to-date and attractive vaudeville performance. The burlesque, The Slippery Life Insurance Company, is well presented. Next week, The Transatlantic Burlesquers.

The Odeon Theatre was destroyed in the great fire.

Guy Standing, who supported Fay Davis in White-winged Julia at the Academy last week, made quite a number of sketches of the great fire district and later painted them in water colors. They are both accurate and artistic.

HAROLD RUTLEDGE.

GOSSIP OF THE TOWN.



Photo White, N. Y.

Senorita Pepita Sandoval, whose picture, in the character of Carmen, appears above, is one of the most beautiful women of Spain, and is regarded as the greatest actress on the Spanish stage at the present time. She will make her first appearance in America next season, under the management of the Kaphan Theatrical Syndicate, in an elaborate production of Carmen. Mortimer Kaphan will appear in leading roles in support of Senorita Sandoval. The costumes and accessories for the production will be made in Spain.

Sandoz Milliken, who plays the part of the post trader's daughter in Ransom's Folly at the Hudson, had an attack of nerves during the last act last Friday night, and brought the curtain down on a scene not in the bill. But in ten minutes she resumed her part.

Hereafter on every Wednesday matinee at the Manhattan souvenirs will be distributed.

Virginia Earl will play in Williamsburg next week, and a week from Monday will appear at the Casino for a long engagement.

May Robson is to play one of the leading roles in F. C. Whitney's new production, Piff Paff Pout.

Beginning to-night, Manager Flaherty of the Majestic Theatre will allow six seats to blind persons at every evening performance of Babes in Toyland. Mr. Flaherty made this decision at the request of Winifred Holt, of 58 East Seventy-eighth street, who is interested in the welfare of the blind.

Plans for the Treasurers' Club benefit, which occurs on the night of Sunday, Feb. 21, at Wallick's Theatre, include the appearance of most of the prominent actors now in New York.

Mme. Schumann-Heink, who is in Cincinnati filling an engagement as soloist at the symphony concerts, last Friday announced the engagement of her eldest daughter, Charlotta, to Dr. George Grief, a leading physician of Dresden.

Richard Mansfield will open his engagement at the New Amsterdam Theatre on Tuesday, March 1, with the first American production of Ivan the Terrible, by Alexei Tolstol.

The members of the Twelfth Night Club will offer at the Actor's Fund benefit, March 1, at the New York Theatre, a sketch entitled The Holidays. The cast will include Elizabeth Tyree, May Robson, Dorothy Donnelly, Louise Galloway, Ina Hammer, Louise Closser and Alice Fischer.

Robert Edison's engagement in Ransom's Folly, at the Hudson Theatre, has been extended two weeks beyond the original time scheduled and will terminate on March 19. On March 21 Henry Miller will be seen in Man Proposes.

Hilda Spong sailed for Europe on the New York last Saturday morning to be leading woman for Edward Terry in London.

Harry Corson Clarke, who has leased the Empire Theatre in Houston, Tex., reports good business with the stock company in that city. He makes scenic productions of each comedy presented. Mr. Clarke will remain in Houston until March 13.

Master Carpenter Charles Hill of the original Wizard of Oz company accomplished a remarkable feat in Kansas City last week by hanging and setting this heavy production in an incredibly short time and saving the management from dismissing a capacity audience. The company arrived from St. Louis on a special train and were scheduled to open in Kansas City with a Sunday matinee. The train did not arrive until nearly the hour for the rise of the curtain, and the disappointment of the audience seemed inevitable. Master Carpenter Hill saved the day, however, by great efforts on his own part and by stimulating the house crew to unusual exertion. The curtain rang up on the cyclone scene at ten minutes to four, and the patient audience was rewarded with a thorough and conscientious performance. Not a scene, song or line of dialogue was cut and the final curtain did not fall until seven o'clock.

Charles F. Edwards has closed his stock company and is now business manager for Cliff Grant's London Gaiety Girls.

Clint G. Ford, by the destruction by fire of the steamer Tremont, owned by the Joy Steamship Line, lost the entire production of The Gates of Justice, on Feb. 8. The company had just closed a successful week in Providence and the fire necessarily will close the tour.

Julia Marlowe is to inaugurate her Spring tour Feb. 29. She will be seen in When Knighthood Was in Flower.

David Warfield will probably be seen in Shylock before the close of the present season, it is said.

Kingsbury and Rorke have purchased The Girl from Dixie from the Shubert Brothers and will send it on tour with a strong company.

At the Actor's Fund benefit, March 10, Viola Allen will appear in a new one act play.

Edith Ellis Baker has resigned from the Century Theatre company.

Adeline Mann has been forced through ill health to resign her part in the Sag Harbor company, and has gone to Mobile, Ala., to recuperate, which she hopes to do by Spring.

The musical comedy, Love Birds, the book by George Grossmith, Jr., music by Raymond Rose, was produced at the Savoy Theatre last Wednesday night and was only a partial success. George Fuller Golden was warmly welcomed, and seems to have made the hit of the night, although his part was a bad one.

To-day, at the Montauk Theatre, Brooklyn, Candida will be played for the benefit of the Free Kindergarten Society of Brooklyn. Mrs. Isabel Sinn Hecht has donated the theatre.

Marion Chester has released from the Cripple Creek company an actress, Miss Mary, who will rest until next season.

Floze Redmond, who played the title role in The Belle of New York, has been playing the part of the heroine in The Millionaire in Red Bank.

AT THE THEATRES

Lyric—The Pit.

Play, in four acts, adapted by Channing Pollock from Frank Norris' novel of the same name. Produced Feb. 10.

Curtis Jadin	Wilton Lackaye
Sheldon Cortell	White Whitley
Samuel Gretry	William Haxline
Charles Cressler	Charles Knapp
Landry Court	Donald Fairbanks
Norman Everhard	Ed Ralston
George Larkin	J. Cliney Mathews
George Boland	Kenneth Davenport
Frederic Hartley	Robert Paton Gibbs
Mona Gerady	Franklyn Roberts
Calvin Hardy Crookes	Hale Hamilton
David Scannel	Robert Paton Gibbs
Sweeney	Joseph A. Wilkes
Hargus	Cecil North
Louie Wiggin	Richard Webster
Grossman	George Grey
Sample	Richard Webster
Hirsch	William Stern
Winstone	Avon Stern
Kelly	Owen Murphy
Blackbridge	Robert Wright
Clark	Willard Saxton
Reade	Clay Boyd
Emory	Bert Burrell
Harold	Frank Tillman
James	Harry Converse
Marble	Charles Merritt
Elliot	Edgar Bowman
Porteous	Thomas McCabe
Fairchild	Cecil North
Paterson	William Titus
Goodlock	Harold Byrne
Secretary	Wilton Burke
Reporter	John Forster
Henry Knapp	Howard Boudin
Bliss	Tilden Mercer
Servant	Rody Saxe
Cost Room Boy	Walter Moran
Messenger Boy	Eddie Stuart
Laura Dearborn	Jane Oaker
Faye Dearborn	Marian Chapman
Mrs. Emily Weesels	Agnes Findlay
Mrs. Charles Cressler	Maudie Wilson
Mrs. Kate Ferguson	Vera Zelene
Isabel Gretry	Margaret Kenmare
Miss Curtis	Adeline Dunlap
Mrs. De Fuyssat	Rehanna Gordon
Mrs. Stokes	Mabel Findlay
Mrs. Carter	Amber Lawford
	Doris Goodwin
	Agnes Evans
	Henry Ganson
	James Emerson

The Pit, a dramatization by Channing Pollock of Frank Norris' now famous novel of the same name, was presented for the first time in New York at the Lyric Theatre last Wednesday evening before an exceptionally large and brilliant audience. Wilton Lackaye appeared in the stellar role of the play, and the company that William A. Brady marshalled for his support numbered—

including the supernumeraries—several hundred persons. The reception given to the production was frankly and generously cordial and in all fairness it must be said at the outset that Mr. Brady has, to all appearances, again succeeded in meeting the popular taste.

Frank Norris' novel, "The Pit," was the second of the series of three books projected by that lamented writer in which he endeavored to present an accurate picture of industrial and commercial life in America at the present time. The value of the novel lies in its analysis of character, in its photographic descriptions of contemporary scenes, and in its revelations of the inside manipulations of great speculative enterprises. The plot is the weakest element in Mr. Norris' novel, and for that reason a dramatization of it was ill advised. Only the poorer qualities of the book are available for stage purposes. While the part of the average work of fiction has the importance of the backbone of a live fish, the plot of "The Pit" is an inconsequential as the backbone of a dried herring. Mr. Pollock has extracted the plot carefully, dexterously and with due loyalty to the novelist, but he has left the meat of the literary herring behind. As presented on the stage "The Pit" is a crude melodrama, bearing small resemblance to real life, and notable only by reason of the one stirring scene in which a financial battle is fought on the floor of the Chicago stock exchange.

The action of the entire play occurs in Chicago, and an attempt has been made to reproduce the bustling, bustling atmosphere as well as several of the physical features of that tireless town. The picture presented of social life in Chicago is far from complimentary, but it is theatrically striking. In fact the dramatist has been thrice at the expense of accuracy through the whole play. The employment of novel effect being the very object before the curtain rises the familiar quartette from Rigoletto is sung, with full orchestra accompaniment, on the stage. At the conclusion of the number there is a burst of applause, and the curtain, rising, discloses the lobby of the Auditorium Theatre. The occasion is the last night of the grand opera season, and during the entire act excerpts from standard operas are performed by hidden singers and orchestra. The act serves only to introduce the several important characters; to make clear the indomitable energy of the hero, Curtis Jadin, and to reveal the dawning of his love for Laura Dearborn, the heroine.

The second act setting shows the laws of the Cressler mansion on the lake front. A rehearsal for an out-door performance of Romeo and Juliet is in progress, and this expedient serves to bring on a great crowd of presumably fashionable folk and affords opportunity for a deal of trite low-comedy on the part of the amateur players. While the rehearsal is in progress the first note of the tragedy of speculation is sounded by the suicide of Charles Cressler. The incidents of the rehearsal and the suicide occur in the book, but not at the same time and place. Mr. Pollock has utilized the idea that Clyde Fitch exploited in "The Moth and the Flame," in a similar scene, and has brought the tragedy and the merry making into effective juxtaposition. The main sentimental theme is carried forward but little in this act. Laura has promised to marry Jadin, though she does not love him, and she dismisses her other suitor, Sheldon Cortell, an artist, for whom she really has a tender regard.

The third act takes place, after a lapse of nearly two years, in a room in the magnificent home of Mr. and Mrs. Jadin, in Chicago. Jadin, who devoted his time entirely to his wife during a long period immediately following their marriage, has now returned to active business life, to the deep disappointment and chagrin of Laura. She becomes a very peevish, selfish woman, constantly bemoaning the fact that her husband has interests other than her uninteresting self. She believes herself a neglected wife, and has a good bit to say on the subject; Cortell, returning from a long trip abroad and renews his attentions to her. She does not encourage him. Jadin declares that he will retire from business to satisfy her whim, but presently is forced to break his promise in order that he may put through a gigantic deal in wheat, in which he has become interested.

The fourth act contains at least nine-tenths of the dramatic value of the play. It is divided into three scenes, the first of which is the office of Jadin's firm in the Board of Trade Building. Here, to the accompaniment of busy tickers and the clamor of hastening clerks and messengers, the stupendous character of Jadin's deal is revealed. Mad with a desire to corner the wheat market, he raises money on everything he owns and orders his men to "buy," "buy," "buy."

Despite his efforts the market goes steadily against him, and, almost crazed with anxiety, he rushes into the pit himself. The second scene, showing the pit, is the "big scene" of the play. The great room, with its visitors' gallery, has been well reproduced. The stage is filled with a howling mob of traders, in the centre of which Jadin battles wildly for supremacy. Coats are torn, hats smashed, and the air filled with flying scraps of paper and ticker tapes. The climax comes when the bell suddenly rings and the Secretary of the Board of Trade announces the failure of Jadin's firm. The market is broken and Jadin is absolutely ruined.

The final scene is in the Jadin's home. Mrs. Jadin, plucked because her husband has considered a business deal involving his entire for-

tune of more importance than the celebrating of her birthday, is about to elope with Cortell. As they are on the point of leaving, Jadin staggers in, broken in spirit and physically faint glimmer of human reason, and with the air of a true and noble woman she announces that she will cast her fortunes with Jadin.

In the role of Curtis Jadin Mr. Lackaye exercised his familiar talents to good effect. He represented a coarse, daring, masterful business man with such accuracy that he seemed the man himself. He had few opportunities for the display of any sort of emotion, but these he grasped and utilized splendidly.

The large supporting company was thoroughly adequate. Jane Oaker was a handsome Laura, and in her emotional scenes she played with fine fervor. White Whitley as Sheldon Cortell was in appearance and manner absolutely true to the character, and his performance was in every particular worthy of praise. William Haxline was a capital Samuel Gretry. Douglas Fairbanks, as Landry Court, played with refreshing spirit. A. H. Stuart gave an admirable impersonation of Charles Cressler. Franklyn Roberts was a handsome but very "stagey" Calvin Hardy Crookes. Hale Hamilton over acted the part of David Scannel. Excellent bits of character work were done by Robert Paton Gibbs as Monsieur Gerady, Joseph A. Wilkes as Hargus, and Richard Webster as Wiggin. Agnes Findlay through her honest while not exactly exalting or exalting the humor, or suggesting the dormant gentility, that Shakespeare had put into Sir Toby.

The Sir Andrew of Frank Currier was a snicker just to look at. His body, legs, face and head suggested the physical and intellectual capacities of a half-starved stork. He, too, got many a genuine laugh. In a wholly legitimate manner, and in the duel scene was excellent.

The Duke Orsino of John Craig was not in face the princely looking, handsome, thoroughbred Duke of Shakespeare, but in all other respects Mr. Craig was adequate. His reading of the matchless lines of the love-sick youth being a pleasure to hear; and he was as tender as a mother with Viola the boy, and very gentle and lover-like with Viola the girl. Mr. Craig has a cultivated voice, and many stars may envy him his use of it in reading Shakespeare by electric light.

James Young's Sebastian was a young and spirited gentleman, as ready for sword play as D'Artagnan. His make-up, to look like Viola's brother, was a work of art. When they stood side by side, in the last scene, they were a picture.

That fine veteran, C. Leslie Allen, was the Antonio. Edwin Howard was a gay and sprightly Feste, and sang the "Oh, mistress mine" and "When that I was and a Little Tiny Boy" lyrics capitally. He looked, too, not modern, but suggested the period of the play. So did F. Percival Stevens, as Fabian.

John Blair's Malvolio came next to Miss Allen's Viola in excellence—and excellent is too condescending praise to bestow upon it. It was a truly splendid impersonation of which any actor might be proud. Mr. Blair was as grotesque as a gargoyle; as conceited as a be-meadled bandmaster; as vain as a bad successful actor or playwright; as foolish as a self-deceived and complacent lover; as deliberate as a bad star trying to humiliate a good actor at rehearsal, and as terrible as "the Jew that Shakespeare drew," when he discovers the trick that has been played upon him. He was truly powerful in the prison scene, and when he turned on his baiters, and they fell away from his scorching wrath as wheat before a prairie fire. He not only frightened the merry-makers in the play, but he awed the audience into profound silence for three or four minutes, as his deep voice seemed to boom from the very bowels of the earth. It was like slicing granite. It was the peacock turned tiger—wounded vanity personified; and it was great—nothing greater of its like being seen in years. As Shylock, Mr. Blair should win the approval of every reviewer who find it easier to "roast" Shakespeare than to read and study him.

The Olivia of Grace Elliston was sweet, dewy and fragrant as any of the great ruby roses in her garden; but she was not Olivia, because she was too detached and modernly dignified in speech, action and appearance. Zeffie Tilbury's Maria was lively and mischievous, but didn't show the entire little fascinating devil in that young lady's keeping. But she can do one thing better than one in a thousand actors can; she can laugh as naturally as an heir when he learns of an unexpected legacy.

Robinson Newbold was Valentine; Percy C. Warram, Curio; Frank Andrews, the Sea Captain; Robert Tate, the Priest; F. J. Bennett and C. W. Atwood, First and Second Officers; M. J. T. Vernon, Caroline; Patricia, Phyllis Young, Evelyn Williams and Florence Randolph were Olivia's pretty ladies in waiting; and F. Bennett, Maurice Stewart, Robert Tate, W. H. Wier, William Hamernick, J. T. West and Frank Ford, attendants on the Duke Orsino. The stage directorship of F. Percival Stevens was so good that not over five minutes flew by between acts. Unit, Emens and Albert painted the fine scenery, which did not harm the play. Olivia's garden, by Unit and Emens, was a dream of beauty. It was designed by Professor George Walter Dawson of the University of Pennsylvania. The pretty incidental music was composed and selected by Robert O. Jenkins, and Frank J. Wiltash. Miss Allen's popular business manager, looked over everything.

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West End—The Crown Prince. Comedy in four acts by George H. Broadhurst. Produced Feb. 8.

Robert, Crown Prince of Morantia. James K. Hackett. Carlford. Duke of Burrell. Joseph Brennan. Captain Selbourne. Brigham Royce. Furlong. General Merand. E. L. Duane. Lieutenant Bromley. Morris. Coman. The Prime Minister. Carl Ahrendt. A Young Officer. Irvin Foster. Servant of the Duchess. Frederick Nichols. Cecilia, Queen of Rhodoland. Charlotte Walker. Duchess of Wolverton. Minnie Monk. Hilda. Countess of Brathwaite. Margaret Robinson. Young Woman. Dorothy Hammock.

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the poet's sweetheart, unfolding her tender heart like a morning glory at daybreak when kissed by the sun and fanned by the soft singing winds of May. But she "never told her love;" and her love, with a divine compassion, at last, fearing that her lovely soul would slip the leash of life, arranged her happy future. Viola's love is the ideal love—the wordless love that "pulsed in thought."

Viola Allen's Viola was, if not Shakespeare's, one that would have made him smile in sympathy. She looked as pretty as a water color, and was as graceful as a happy compliment. She read her lines with a sure knowledge of their meaning, and was girlish, tender, winsome, wistful, pathetic, and assumed a swagger and bravado that were delightfully feminine, when occasion called. Her duel with Sir Andrew was charmingly done, and when in sweet feminine fury she beats him with her sword, and then with her hands, across his bent back, she was fascinatingly true to the nature of the sometimes, unfair sex; so much so, that every real man in the audience wanted to embrace her. A pretty woman's fury is not easily won, and when it is, it should be nursed, and in memory treasured.

Clarence Handyside's Sir Toby was disappointing at first, because he did not match the Sir Toby of our midnight visions, in form, unctuousness, mellowness, or delivery of his verbal charges; but he grew to us, and we to him, in a little while, and soon saw that he was an honest laugh through his honest while not exactly exalting or exalting the humor, or suggesting the dormant gentility, that Shakespeare had put into Sir Toby.

The Sir Andrew of Frank Currier was a snicker just to look at. His body, legs, face and head suggested the physical and intellectual capacities of a half-starved stork. He, too, got many a genuine laugh. In a wholly legitimate manner, and in the duel scene was excellent.

The Duke Orsino of John Craig was not in face the princely looking, handsome, thoroughbred Duke of Shakespeare, but in all other respects Mr. Craig was adequate. His reading of the matchless lines of the love-sick youth being a pleasure to hear; and he was as tender as a mother with Viola the boy, and very gentle and lover-like with Viola the girl. Mr. Craig has a cultivated voice, and many stars may envy him his use of it in reading Shakespeare by electric light.

James Young's Sebastian was a young and spirited gentleman, as ready for sword play as D'Artagnan. His make-up, to look like Viola's brother, was a work of art. When they stood side by side, in the last scene, they were a picture.

That fine veteran, C. Leslie Allen, was the Antonio. Edwin Howard was a gay and sprightly Feste, and sang the "Oh, mistress mine" and "When that I was and a Little Tiny Boy" lyrics capitally. He looked, too, not modern, but suggested the period of the play. So did F. Percival Stevens, as Fabian.

John Blair's Malvolio came next to Miss Allen's Viola in excellence—and excellent is too condescending praise to bestow upon it. It was a truly splendid impersonation of which any actor might be proud. Mr. Blair was as grotesque as a gargoyle; as conceited as a be-meadled bandmaster; as vain as a bad successful actor or playwright; as foolish as a self-deceived and complacent lover; as deliberate as a bad star trying to humiliate a good actor at rehearsal, and as terrible as "the Jew that Shakespeare drew," when he discovers the trick that has been played upon him. He was truly powerful in the prison scene, and when he turned on his baiters, and they fell away from his scorching wrath as wheat before a prairie fire. He not only frightened the merry-makers in the play, but he awed the audience into profound silence for three or four minutes, as his deep voice seemed to boom from the very bowels of the earth. It was like slicing granite. It was the peacock turned tiger—wounded vanity personified; and it was great—nothing greater of its like being seen in years. As Shylock, Mr. Blair should win the approval of every reviewer who find it easier to "roast" Shakespeare than to read and study him.

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many of those in the audience, long accustomed to the improbabilities of the romantic drama, insisted upon taking the play seriously. And the remarkable thing is that they found almost as much to enjoy in "The Crown Prince" as did those who regarded it as a satire. The entertainment, therefore, is of the whip-saw variety. It cuts both ways, and, to use a good broadwoods expression, it "catches you going or coming." While the appreciators of humor were in gales of laughter over an episode carried purposely to the point of ridiculousness, the serious-minded spectators, of duller wits, were applauding mightily what seemed to them a most thrilling dramatic situation. It is doubtful if Mr. Broadhurst wrote the play with an exalted motive of benefiting the stage, but the fact is that if the public in general appreciates the satire of "The Crown Prince" the romantic-historical picture-book play will not be permitted much longer to encumber the stage. The romantic-historical picture-book play is a goose that has laid many golden eggs, but it is assuredly a goose and the time is more than ripe for its execution.

The Crown Prince holds up to ridicule half a hundred plays that have been popular in New York in the past decade. Though its humor is aimed at romantic dramas in general the shafts particularly hit "A Gentleman of France," "The Prisoner of Zenda," "Rupert of Hentzen," "A Royal Family and a Degree," "Ransom's Folly," "Weber and Fields have attacked some of these plays to good purpose with the battle-axe of burlesque. Mr. Broadhurst attacks them more daintily, but none the less effectively, with his satirical rapier. The scenes are laid in the imaginary kingdom of Rhodoland, and the action is supposed to take place at the present time. The theme of the story is as follows: Robert, Crown Prince of Morantia, is betrothed to Cecilia, Queen of Rhodoland, and each, never having seen the other, looks forward with many misgivings to the marriage which is soon to take place. Robert, in a spirit of sport, comes to Rhodoland, incognito, before the day fixed for his arrival. He and the queen, neither guessing the identity of the other, fall desperately in love. Robert, by chance, learns that a plot is being engineered by the Duke of Burrell, Minister of War of Rhodoland, to stir up revolution in the kingdom. To thwart this plot Robert disguises himself as a highwayman, holds up the Duke's carriage, fights a duel with a real highwayman who had selected the same prey, and presently finds himself a fugitive from law in the country that he is shortly to govern. The Queen, believing him to be a robber, but loving him nevertheless, aids him to escape. At the end Robert appears in his own character, confounds his enemies—and he and the Queen, to their unspeakable delight, discover that they have each, unawares, made love to the right person.

The plot, treated seriously, would serve as an excellent foundation for a legitimate romantic play. It is better, indeed, than the plots of many dramas of that type that have been put forward seriously in recent years. Mr. Broadhurst has made the plot a basis for keen satire by exaggerating, in a slight degree, its every element. He carries his heroes to the point of bombast, his sentiment to sentimentality, and his pathos to bathos. Every situation is worked up legitimately to its best dramatic possibility only to be thrown down suddenly by a brilliant flash of humor. In the first act the Queen concludes an earnest and dramatic tirade with the statement that she has never before been kissed by a man. Robert instantly pricks the bubble of serious intensity by remarking that he has heard or read that remark before. Thus through the whole play, whenever sentiment raises its head satire deals it a blow. And the blows are never mean or unfair.

Mr. Hackett and his supporting company presented the comedy in precisely the right spirit. All were, apparently, in the deadliest earnest. None of them for an instant stepped over the borderline that separates satire from burlesque. As a matter of fact all of the players engaged in the presentation have played seriously the types that in this comedy they satirized. The effect, therefore, was doubly amusing.

Mr. Hackett, as Robert, brought to light a phase of his art that he has too long hidden. His light comedy talents are far too good to be submerged by the mawkish sentiment of the roles that he has of late elected to play. As the Crown Prince he was buoyant, graceful, and manly, with the added touch—and the delicious touch—of humor. His comedy work was brilliant.

Charlotte Walker was a beautiful Queen Cecilia, as gracious in manner and as thoroughly

CURRENT AMUSEMENTS

Week ending February 20.

ACADEMY OF MUSIC—Checkers—4th week—26 to 33 times.	AMERICAN—Quincy Adams Sawyer—2d week—10 to 17 times.
BELASCO—Henrietta Crossman in Sweet Kitty Bellairs—11th week—22 to 28 times.	BUJOU—Century Players in Much Ado About Nothing—Opens Feb. 20.
BROADWAY—The Medal and the Maid—6th week—42 to 49 times.	CARNEGIE HALL—Musical Entertainments.
CASINO—An English Daisy—8th week—34 to 41 times.	CIRCLE—Vaudeville.
CRITERION—Eleanor Robson in Mervyn's Mary Ann—51 times plus last week—1 to 8 times.	CRYSTAL GARDENS—Closed.
DALY'S—Glittering Gloria—1st week—1 to 7 times.	DEWEY—Gay Morning Glories.
ELEAN MUSEE—Figures in Wax and Vaudeville.	EMPIRE—The Other Girl—31 times plus 26 to 33 times.
FOURTEENTH STREET—The Good Old Summer Time—2d week—10 to 17 times.	GARDEN—The Secret of Polichinelle—19 times plus last week—1 to 8 times.
GARRICK—Annie Russell in The Younger Mrs. Partridge—4th week—22 to 28 times.	GOTHAM—World Beaters Burlesquers.
GRAND OPERA HOUSE—A Chinese Honeymoon.	HARLEM OPERA HOUSE—William Faversham in Lord and Lady Alky.
HERALD SQUARE—Sam Bernard in The Girl from Kays—16th week—112 to 118 times.	HUDSON—Robert Edson in Hanson's Folly—5th week—34 to 41 times.
HURDIS AND SEAMON'S—The Behman Show.	IRVING PLACE—German Stock company in German Drama—21st week.
KEITH'S UNION SQUARE—Continuous Vaudeville.	KNICKERBOCKER—Closed.
LONDON—Thoroughbred Burlesquers.	LYCEUM—William Gillette in The Admirable Crichton—13th week—96 to 101 times.
LYRIC—Wilton Lackaye in The Pit—2d week—6 to 13 times.	MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Sportsman's Show—Opens Feb. 19.	MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Babe in Toyland—19th week—152 to 159 times.	MANHATTAN—The Virginian—7th week—49 to 57 times.
MENDELSSOHN HALL—Musical Entertainments.	METROPOLIS—Human Hearts.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—13th week.	MINER'S BOWERY—Bon Ton Burlesquers.
MINER'S EIGHTH AVENUE—Jolly Grass Widows.	MURRAY HILL—Henry V. Donnelly Stock company in When We Were Twenty-one.
NEW AMSTERDAM—Mother Goose—12th week—89 to 96 times.	NEW GRAND—Hebrew Drama.
NEW STAR—Ninety and Nine.	NEW YORK—Chauncey Olcott in Terence—7th week—49 to 56 times.
OLYMPIC—The Biddy and the Fly.	ORPHEUM—Vaudeville.
PARADISE ROOF GARDENS—Closed.	PASTOR—Vaudeville.
PEOPLE'S—Hebrew Drama.	PRINCESS—Closed by Mayor, Feb. 4.
PROCTOR'S FIFTH AVENUE—Champagne and Vectors.	PROCTOR'S FIFTY-EIGHTH STREET—Across the Pacific.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.	PROCTOR'S 122d STREET—Lady Windemere's Fan.
ST. NICHOLAS GARDEN—Closed.	SAVOY—Kylie Bellew in Raffia—11th times plus last week—1 to 8 times.
TERRACE GARDEN—Closed.	THALIA—Hebrew Drama.
THIRD AVENUE—Wealth and Poverty.	WALLACE'S—The County Chairman—13th week—100 to 107 times.
WEBB AND FIELDS—Closed.	WEST END—Arabia-Popae.
WINDSOR—Hebrew Drama.	VAUDEVILLE—Closed by Mayor, Feb. 4.
VICTORIA—Vaudeville.	



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is headed by Smith and Fuller, and includes Josephine Gassman and her Pictorialists, Mona Paul and Mile Dika, James H. Cullen, Sallor and Barbaresco, Rosaire and Taft, Kumins Trio, James and Bonnie Farley, Lavender, Richardson and Company, The Chameroyas, Signor Maceo and his Dog, the Bagnella, Jules Larvett and the vitagraph.

Keith's Union Square.

The entertainers are Waterbury Brothers and Tenny, Mr. and Mrs. Koley, Ballerina's Dogs, Clara Ballerini, Fitzgibbon-McCoy Trio, Dillon Brothers, Marion Littlefield, Lynch and Jewell, Delmore and Onida, the MacWoodes, Pelot, Murphy and Francis, Pierce and Malzee, Cunningham and Lord, and the biograph.

Proctor's Fifth Avenue.

This week's play is Champagne and Oysters, with Malcolm Williams, Gerald Griffin, Albert Roberts, H. Dudley Hawley, George Friend, Lotta Linticum, Loretta Healy, Margaret Kirker and others in the cast. T. Nelson Downs, Hathaway and Walters, Corbly and Burke, Swift and Barton, Henry and Hoon, Al Coleman, Fisher and Johnson and the kalatechnoscope make up the olio.

Proctor's Twenty-third Street.

The Kaufmann Troupe are the headliners. Others are Adolph Zink, Ward and Curran, Blockson and Burns, J. Aldrich Libbey and Katherine Trayer, Leonard and Collins, Ruth Nelta, Castellat and Hall, Taneau Brothers, Fred Stuber, Alf Holt, Lavelle's dogs, Armita, and the kalatechnoscope.

Proctor's 125th Street.

Lady Windermere's Fan is this week's attraction, with all the favorites of the stock company in the cast. The olio includes Julius M. Tannen, Talkative Miss Norton, Reed and Shaw, Eddie Neck and the kalatechnoscope.

Hammerstein's Victoria.

Papina heads a bill including Frank Bush, Fraile's talking dogs, Piccolo's Midgots, Fisher and Carroll, Eva Mudge, Hickey and Nelson, Avery and Hart, Sander Trio, Nevins and Arnold, Herbert Brooks, and the Great Alexus.

Circle.

Vesta Tilley, on account of her hit during the past two weeks, has been retained to head a bill including Charles T. Aldrich, the Red Bird, in Dodging The Dodgers; Galletti's Monkeys, George Wilson, Howard Brothers, Mand Kennedy, Baby Land, La Velle and Grant and the vitagraph.

Hurtig and Seamon's.

The Behman Show is here this week. The roster includes Russell Brothers, James Thornton, Felix and Barry, Rosow Midgots, Burton and Brooks, Charlie Rosow, and others.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Warren and Blanchard headed the bill and scored one of the biggest hits in the history of the house with an act made up of amusing conversation with some good songs mixed in. Honors were about even between the two men, and it is safe to say that when they return they will be gladly welcomed. Roberts, Hayes and Roberts were a special attraction and repeated former hits. Their skit, The Infant, is lively and full of ginger and is guaranteed to keep the sleepiest sort of an audience awake. Ferguson and Beeson were quite amusing in The Arrival of His Lordship, and Miss Beeson did her dancing specialty most effectively. Searle and Violet Allen have an act in The Sign Painter that is exactly suited to the patrons of Pastor's or any other house where good smart work is relished. The fun is quick, sharp and to the point, and there is no time wasted in working gags up, as they are sprung with lightning-like rapidity. Mr. Allen is as clever with his feet as he is with his head, and given a fair opportunity, would be as successful as many of the comedians who are now heading their own companies. The Three Rio Brothers presented their startling acrobatic act with the greatest success. James and Sadie Leonard were seen in The Wrong Tip, by Alf Hampton. Mrs. Leonard contributed lively songs and dances, and Mr. Leonard was most amusing as a dupe. The lines and business were good, and the act made a most pronounced hit. Howley and Leslie went as well as ever; Miss Leslie's baby imitation was much enjoyed. John F. Clark had some new jokes and some that were not new, most of which were laughed at. Good turns were presented by Marion and Pearl, Gregory and Lind, Antrim and Peters, and Higgins and Phelps. The vitagraph had new views.

KEITH'S UNION SQUARE.—The Girl with the Auburn Hair finished her second and last week, and her unique specialty attracted much attention. Walter Le Roy and Florence Clayton presented, for the first time at a downtown house, their new act, A Horse on Hogan, written for them by Charles Horwitz. It is fully as good as Hogan of the Hanson, the act that brought this clever pair into prominence a few seasons ago. In the new sketch Hogan comes to the house of a society woman by mistake, with the idea of buying a horse. The woman mistakes him for a foreign nobleman, and they play at cross purposes in a most amusing way until matters are finally explained. The last line of the act is the funniest thing in it, and brings the curtain down with a roar. Mr. Le Roy sustained his reputation as one of the most natural and clever of our Irish comedians, and his partner gave him excellent support. Mr. Horwitz in this sketch shows that he has an intimate knowledge of the Irish character, and the lines are as bright as they can be. Herbert Lloyd, the eccentric juggler, made one of the big laughing hits of the bill, and his odd antics kept the house giggling. He was ably assisted by Lillian Lillian. Crimmins and Gore were put in on Monday to replace Cushman, Holcombe and Curtin, who were unable to appear, and their farcical skit, A Warm Match, was well received. Their work has frequently been praised in this column, and it is only necessary to say that they were up to their usual mark of excellence. La Troupe Carmen gave a wonderful exhibition of agility and grace on the high wire, and also did some astonishing acrobatic tricks. There are three men and two women in the troupe, and there are none better

in their line. They did any number of the most daring stunts with admirable ease and scored a hit that was fully and richly deserved. Frank Gardner and Lottie Vincent, assisted by Harry Bartlett, pleased exceedingly in Mr. Gardner's act, An Idyl of the Links. The Brothers Otto did a Dutch specialty that included some funny jokes and some good dancing. Louise Henry appeared as the "Sal Skinner Gal" and did a character monologue that has many points in its favor. The audience took to Miss Henry and made her feel that her efforts were appreciated. Adamini and Taylor were very successful with their singing, but their dialogue is wild and very woolly and they should abandon it at once. Flood Brothers did a fine eccentric comedy acrobatic act, which introduces good fun and plenty of cleverly executed tricks. Bijou Russell, who has not been seen here in a long time, sang coon songs and danced very nicely. She is a clever little woman and does neat work. Sullyquy Brothers, in a smart bag-punching act; the Holdsworths, bandists and singers; and the Maginleys, aerialists, did pleasing acts. The biograph showed one long film of scenes in the life of Kit Carson, which is by all odds the best that has been shown at this house. The pictures are beautifully colored and splendidly taken, and reflect the utmost credit upon the man who posed them and selected the scenes in which they were photographed. It would be hard to imagine anything finer in the line of animated pictures.

PROCTOR'S FIFTH AVENUE.—Moths, adapted from Ouida's novel, which has not been seen in this city in some time, was as good as a novelty to the patrons of this popular theatre. Bettina Gerard, looking as handsome as she ever did in her life, appeared as Duchesse de Sonnas and gave a charming performance. Lotta Linticum as Vere Herbert played with her accustomed skill. Rose Stuart was effective as Lady Dolly. Malcolm Williams was strong as Raphael. Fanchon Campbell, a newcomer, played Fuschia Leach very cleverly. Charles S. Lane, as the Prince, Joan Westley as the Duke, Hugh Ford as Lord Jura, Albert Roberts as Ivan and Mary Bertrand as Princess Nadine did excellent work. The play was admirably produced under the direction of Hugh Ford. The olio was unusually interesting. J. K. Hutchinson and Rolinda Baldwin scored a hit in Edmund Day's very amusing sketch, Raising the Wind. Fisher and Carroll's eccentricities were hugely enjoyed. Ruth Nelta in coon songs; the Auser, with their rag pictures; Juggling Ricton, clever in his line; Morello Brothers, hand-balancers; George J. Green, who has a good voice, and Paley's kalatechnoscope were well received.

PROCTOR'S 125TH STREET.—The Magistrate pleased the regular patrons and the casuals, and the houses were very large all week. Gerald Griffin, transferred by kind permission of the trolley company, made a hit as Magistrate Belamy. George Friend was capital as Magistrate Pocket. H. Dudley Hawley played the part of the overgrown boy capitally. Jessie Bonstelle as Agatha and Florence Reed as Charlotte were charming. Loretta Healy was pretty and attractive as the musical comedy singer. Fred McAllister as Col. Lukyn; Joseph Eggerton as Captain Vale, Sol Aiken as the court clerk, Charles M. Seay, Julian Reed, William Cullington, Cecylie Mayer, Edward Fowler and William Hawley pleased. Dainty Eleanor Falk, with her original rendition of Bedella, scored heavily. The up-to-date jokes and songs of Al Lawrence, who is very versatile, took the house by storm, and he was recalled again and again. Spenser Kelly's fine baritone voice, Cole and Werner, German comedians and the kalatechnoscope were also applauded.

HAMMERSTEIN'S VICTORIA.—The second week's bill was made up of acts that are very familiar, but all made good and pleased a succession of large houses. First on the list were Eva Williams and Jack Tucker, who, it is unnecessary to say, won all hearts. James Richmond Glenroy had a batch of new "whizzes" and some of his old standbys, and scored a hit. Gillett's dog amused exceedingly. The Three Diamonds sang very well indeed. The Three Crane Brothers were amusing in their "jay" minstrel act. Nora Bayes caught the fancy of the patrons with her admirably rendered songs. Stelling and Reville, Fleury Trio, Swan and Bamard, and French Brothers all did their share in making the hours fly agreeably.

CIRCLE.—Vesta Tilley continued her engagement which has been so successful that Percy Williams has extended it for several weeks. At every performance the pretty little theatre has been packed to the doors with fashionable audiences, who have been most enthusiastic in their approval of the gifted little English artist's work. During the present season Miss Tilley has undergone a severe strain that would be likely to break the spirit of a less plucky woman, but she has come out of the ordeal with flying colors, and her season here will end in a blaze of glory. George C. Boniface, Jr., and Bertha Waltsing, presented for the first time in this city a sketch called The Woman Who Hesitates is Won, by Louis De Lange. It is a revised version of A Pair of Lunatics. The scene is laid in a sanitarium, in which a young woman is visiting. A young man enters and is mistaken for one of the patients by the young woman. He in turn suspects that she has a few bolts loose in her upper works, and the fun is based on this idea, which has seen good service in vaudeville. The skit is amusing, however, and both players scored hits. Miss Waltsing's songs were a very agreeable feature, as her voice is in fine condition and she knows how to use it with effect. She sang "Bedella" in German, and it made such a good impression that she was forced to repeat the chorus. Mr. Boniface was as debonair as ever and does not look a day older than he did when he played with Lotta. Next to Miss Tilley, the hit of the bill was made by the Orpheus Comedy Four, who took the house by storm with their eccentric act. The big man now dresses in a "Buster Brown" suit, and his dancing was especially enjoyable. Treloar, the prize athlete, won many rounds of applause for his very neat and refined exhibition of strength. He was assisted by Edna Tempest. James F. McDonald made his vaudeville debut in this borough in a monologue with songs. He has an excellent voice and knows how to sing very pleasingly. Most of his stories are good, but it is

evident that he has learned them by rote, as he tells them in a somewhat stilted way that detracts from their effect. When he remedies this defect, and tells his yarns in a more off-hand way, with anything of the kind on the boards. Mayne Remington and her Bungle Booboo Babies were warmly received and did a very pleasing specialty. Fischer and Wacker, the Tyrolean comedians, held over for a second week, scored again, and the Tanakas, Japanese jugglers, and Nevins and Arnold, good dancers, were also in the bill. New views were shown on the vitagraph.

HURTIG AND SEAMON'S.—This house was reopened on Friday afternoon to an immense audience, and hereafter will run along as merrily as before, with the new rule of daily matinees in force. Mabel McKinley headed last week's programme, and the composer of "Anona" was warmly greeted. Clayton White and Marie Stuart, John F. Leonard, Smith and Fuller, Schenck Brothers, Meredith Sisters, Howard's dogs and ponies, Bailey and Fletcher and the vitagraph also came in for their share of approval.

The Burlesque Houses.

DEWEY.—The Parisian Widows, under the direction of L. Lawrence Weber, came to town last week and drew large crowds of fun-lovers to the Dewey. The bill was opened with a tid-bit called Koses and Onions, in which Bert Leslie had everything his own way. The excellent olio included the Hison City Quartette, Charles Falke, who sang some good songs with pictures; Anna Peyser, the Simpsons, splendid xylophonists; and Bert Leslie, assisted by Marie Richmond and others, in a skit called Hogan's Visit, replete with slang about ten days ahead of date. The Widows at Sea was the concluding burlesque. This week, Gay Morning Glories.

MINER'S BOWERY.—Watson's American Burlesquers, with Billy Watson featured, drew largely here last week. This week, Bon Ton Burlesquers.

MINER'S EIGHTH AVENUE.—The World Beaters presented burlesques and olio to large patronage. This week, Jolly Grass Widows.

LONDON.—The Bowery people were pleased with the work of the Transatlantic Burlesquers. This week, The Thoroughbreds.

OLYMPIC.—Smart and Williams' Octoroons gave a pleasing performance. This week, The Spider and the Fly.

LEON MORRIS IN ENGLAND.

Leon Morris, the clever animal trainer, who sailed from America last May, has been playing the Moss and Thornton, Stoll, Brill and Graydon and Livermore tours, with big success. He has hired a big farm for the next three months, upon which he intends to train some wild animals for an entirely new and unique act. It promises to be something extraordinary, and the public may expect a very interesting act when he again appears, for he has been buying animals right and left, including a Japanese black bear, two Japanese apes, and ten dogs, which, besides his ten ponies, will make quite a big turn. His wife will assist him during his performance. In his new act he is introducing a military drill with eight ponies, and will endeavor to work the drill on horseback if it is at all possible. Every trick he will attempt will be planned on a big scale, and his revolving table will have seven animals performing on it. The bear is rather ferocious, and when taken out of its cage the second day Morris had it. It went for him, and Morris' own version is that he never had a hotter time in his life. He writes that he did not much mind the wrestling, but he objected to the bear fouling him by biting him in the hands and ankles. The bite in his right hand is so severe that he had to use his whip with his left hand for a long time afterward. However, he is not taking any more chances, and, for that matter, neither is the bear, for he taught it a lesson at the time so well that it knows now that Morris is boss and a bad fellow to start any pranks with. As an evidence of the ability of this clever young trainer it appears that in Swansea recently one of his ponies died. Here was a predicament, for the ponies, fitting into the routine of his act, caused the loss of one to spoil the whole effect. Nothing daunted, however, he quickly purchased another pony, and within twenty hours it was ready to go on the stage.

KEITH'S BOSTON PROGRAMME.

The most elaborate, artistic, tasteful and expensive programme ever gotten out for free distribution in this country is now being used at Keith's Theatre in Boston. The programme is oblong in shape, measuring seven by three inches, and consists of eight pages. Each page is framed in a delicate border of lavender and gold, filled in with artistic sketching of a superior order. The two centre pages are devoted to the programme. The front page shows a picture of the Tremont street entrance of the theatre, and the other pages contain diagrams of the exits and necessary information for patrons. The most attractive style of type and the finest quality of ink are used, and the paper is of a superior quality, so that women may handle their programmes with impunity, and without fear that even the daintiest of evening gloves will be soiled. There are no advertisements whatever, and every programme is a pretty souvenir. The wisdom of Mr. Keith's action in this matter is shown by the fact that not a single programme has been picked up by the ushers after the performance since the day of their first distribution. The initial cost of this unique programme for the drawings, plates and printing was \$7,500. To this must be added the amount the advertisements would bring in, so it will be seen that Mr. Keith's liberality in this matter is out of the ordinary.

TRAGEDY AT MINSTREL PERFORMANCE.

Sanford B. Ricaby, manager of the West Minstrel, sends The Mirror a vivid account of a shooting affray that occurred during the performance at Middleborough, Ky., on Feb. 6. During the first part, while one of the minstrels was singing a ballad, there was a disturbance in the balcony between some white and colored men. One of the white men whipped out a revolver and shot a colored man dead. The white man was in turn killed by another colored man, who made good his escape during the excitement. The audience became greatly excited, but the orchestra leader made his men keep on playing loudly, while the police were removing the bodies. The performance was then resumed and carried to its conclusion. Everybody in the house, with the exception of the two dead men and the man who ran away, remained until the end of the performance, which goes to prove that minstrel entertainments in Kentucky must be scarcer than murders. Mr. Ricaby was particularly glad that the audience had been calmed by the sweet strains of his orchestra, as, if a panic had ensued, there is no telling how many might have been killed in the rush for the doors.

THE NEW GOTHAM THEATRE.

The opening night of the Gotham Theatre, built by Sullivan and Kraus at 125th Street and Third Avenue, was a big success from every point of view. Every seat was sold and as much of the standing room was occupied as was deemed safe. Of course, hundreds were turned away. The lobby was filled with floral pieces sent by friends of the management, and the occasion caused quite a stir in Harlem. The new house is a substantial looking building, with marble stairways, wide passageways, and a spacious foyer. It is handsomely decorated in light, pleasing colors, and is comfortably furnished. The stage is 72 feet wide, 35 feet deep and 20 feet in height. The opening attraction was The Gay Masqueraders, and the entertainment pleased the audience immensely. The house will be devoted to burlesque, with daily matinees, at popular prices.

AN INTERESTING HISTORY.

The recent purchase of the Fifty-eighth Street Theatre by F. F. Proctor, already chronicled in The Mirror, calls to mind some interesting facts in connection with its history. The theatre has a large frontage on Fifty-eighth Street, with a fine arcade running through to Third Avenue. The purchase price was in the neighborhood of \$500,000. The house was built in order about nine years ago, especially for Mr. Proctor by a capitalist named Francis J. Schnugg, who deferred in every way to Mr. Proctor's ideas as to its construction and equipment. Mr. Schnugg sold the house to Mr. Guggenheimer a few years ago, and it remained in the latter's possession until Mr. Proctor secured it the other day. Mr. Proctor bought the theatre because he has a strong, almost sentimental interest in it, and also because it is a good business investment. When the idea of building the theatre was agreed upon between Mr. Proctor and Mr. Schnugg, the former went to Europe and remained there several months, studying the music hall situation thoroughly. He made up his mind that New York should have a music hall such as it had never had before. When he returned he engaged E. D. Price as manager at a very large salary, and launched his new enterprise on a magnificent scale. The most expensive European acts were brought over for long engagements, and it was no uncommon thing for the salary list to reach between \$4,000 and \$5,000 a week during the first season.

Mr. Proctor secured a large plot of ground to the west of the theatre, which was then called Proctor's Pleasure Palace, and erected a palm garden at an expense of \$30,000. The wall at the back of the stage was removed and in its place was put a sound-proof curtain. When the big acts, such as Lockhart's elephants, or the Mario-Dunham Troupe, who performed over the heads of the audience, were on, the curtain was raised, so that those who were seated in the palm garden could look at the entertainment and see the immense audience at the other side of the footlights. Nothing like it had ever been seen in this country, and for a long time it was town talk and the capacity of the immense auditorium was taxed at almost every performance. In addition to the theatre and palm garden, there was a roof-garden, an elaborately fitted up rathskeller, with a small stage, on which vaudeville turns were given, while the patrons might partake of solid or liquid refreshments at a fine table d'hôte dinner. The tunnel leading from the rathskeller to the palm garden was lined with plate glass mirrors, and every possible device that could add to the pleasure or comfort of the patrons was installed. During the past few years Mr. Proctor has used only the theatre part of the building, the other portions being leased for business purposes. Vaudeville was continued as the attraction until the establishment of the Proctor Stock company in the Spring of 1901, when a section of the organization was put in, with a change of play each week. Late last season the theatre was made a popular-priced combination house, and that policy has been continued and is at present in force.

Mr. Proctor now controls seven theatres, four in New York and the others in Montreal, Albany and Newark. He owns three of them outright and the others are held under long term leases. Two are devoted to combinations, two have permanent stock companies, and the others have continuous vaudeville as the attraction.

McMAHON AND THE MANAGER.

Tim McMahon had a series of experiences during the week of Feb. 1 that he will remember for some time. He and his wife were engaged to give their specialty at the Tremont Theatre in Trenton, and McMahon's Watermelon Girls were also in the bill. On Tuesday the manager of the house, Edward Renton, cautioned McMahon and Cusapene on the alleged ground that the act was not strong enough. Mr. McMahon's good record in the Keith, Proctor and other houses did not avail, and he was "dark" for the balance of the week. When he went to the manager's office to settle the financial affairs involved in the two engagements, Manager Renton insisted upon withholding \$22.50, which he asserted was due from McMahon to a vaudeville agent. McMahon insisted that the manager had nothing to do with his business arrangements with the agent, and several very warm words followed. While the thermometer was rising rapidly, Mr. McMahon felt the heavy hand of a Jersey constable on his shoulder and he was forced to accompany the minion of the law to police headquarters. He was released on his promise to appear on Monday morning. He was on hand, but Manager Renton failed to appear to prosecute whatever charge he had intended to make, and McMahon was discharged. He immediately engaged a lawyer and started an action against Manager Renton for \$300 damages. Mr. McMahon will pursue the case to the bitter end, and will see that he gets his share of "Jersey justice." He spent his sorrowful days in Bordentown, N. J., and being a Jerseyite, a good chance of getting fair treatment at the hands of the jury when his interesting case comes up.

A WISE COMEDIAN.

Herbert Lloyd, who not only knows how to entertain an audience but also believes in making the work of the manager as easy and pleasant as possible, has evolved a scheme that will bring joy to the hearts of every manager, stage-manager, property man and press agent connected with the vaudeville branch of the profession. Instead of the usual hastily-written slip of paper containing the necessary information as to billing, scene and property plots and other things, Mr. Lloyd has four cards of different colors, plainly marked for the various persons for whom they are intended. The information is printed in concise form, and a glance at each card is sufficient to show what the act is, how it is staged, what the "props" are, and how the name is to appear in the programme. Mr. Lloyd deserves warm congratulations for this idea. One of the hardest tasks a house manager has is to get the information he needs from the letters sent ahead by vaudevillians, and the universal adoption of Mr. Lloyd's plan would do away with a good deal of the acrimony and hard language that are the outcome of badly written and unsatisfactory letters.

MARIONETTE THEATRE BURNED.

The marionette theatre at 59 Union Street, Brooklyn, was burned on last Tuesday, and the proprietor, Henry Consetto, suffered a loss of \$1,000. His theatre was but one story high, and had formerly been used as a stable. Every member of his little troupe was either burned to a crisp or hopelessly damaged, so that if he wishes to resume business he will have to procure an entire new outfit. The marionette theatre was quite an institution in the Italian neighborhood, near Hamilton Ferry, and was liberally patronized. The prices were moderate, and as the actors never went on strike, the manager could afford to stand a losing week now and then without going out of business.

LILLIAN SHAW'S SUCCESS.

Lillian Shaw, the comedienne, who is noted for her cleverness in the delineation of Yiddish characters, has met with remarkable success this season. Since last August she has not missed a week, and this is certainly a record to be proud of. She has booked return dates in almost every house she has played, and has received many flattering offers for next season, not only from vaudeville managers who appreciate her work, but from managers of combinations who are anxious to utilize her talents in plays. Last week in Salem, Mass., Miss Shaw was credited by a local paper with making the hit of a very strong bill.

GREAT VAUDEVILLE AND MUSICAL SUCCESS.

Forrester's Studio, 138 Fifth Avenue, is daily receiving and coaching, with great success, applicants for opera, concert and vaudeville, and in every instance securing them engagements.

VAUDEVILLE.

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MANAGERS, LOOK OUT FOR LEON MORRIS

Big New Act

NOW IN ACTIVE PREPARATION

The Perfection of Animal Training

NOTHING BUT SMART FINISHES

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Will Cressy and Ned Monroe please write?

Address, NEW YORK DRAMATIC MIRROR, Trafalgar House, Green St., Leicester Sq., W. C., London.

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Mrs.**JAMES P. LEE**and **LITTLE MADELINE**

THOU SHALT NOT STEAL. With Heuck and Fennessey's Charity Nurse Co.

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Comical Persons.

Address, 254 W. 46th St., N. Y. City.

"THE MAN FROM IRELAND."

WM. CAHILL

"A continual flow of wit and humor that pleases everyone at all times."

4 RIANOS

A Sensational Comedy Sketch in Africa.

Agents, WM. MORRIS and JO PAIGE SMITH.

Western Rep., EDWARD SHAYNE.

THE ORIGINAL

EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Reason 1888-4 with Weber and Bush.

NEXT SEASON IN VAUDEVILLE Address all communications to WM. MORRIS.

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HUGHES

IN ENGLAND INDEFINITELY.

Address, 22 Leicester Square, London, W. G.

6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8

Engaged balance of season with Broadhurst and Currie's Buster Brown Company, as special feature.

WM. CUTTY, Mgr.

Per. address, 237 W. 120th St., New York.

THE 2-JACKS-2 FORD and WILSON.

Booked with Henry Lee show until April 11. Thanks to Managers for kind offers, but sail for Europe April 25 for year's tour of England, Germany, Russia and France, under Mr. Lee's personal management.

Emmett Corrigan and Co.In **THE POT AND THE KETTLE.**

Playlet by Oliver J. White.

This week—Orpheum Theatre, Brooklyn.

Address all communications to EMMETT CORRIGAN, Players' Club, N. Y.

MARION LITTLEFIELD

THE AMERICAN CONTRALTO.

Again touring in Vaudeville with great success. Keith Circuit, Feb. 15-March 14; Union Square, Feb. 18.

Featuring "Sweet Land of Dreams," Ashford. Beautiful waltz song, published by Oliver Ditson Company.

Laura UNASSISTED Comstock

COMEDIENNE.

12 Minutes in One.

MOSHER'S BULL-TERRIERS.

14 Minutes of Surprise and Laughter.

N. H. MOSHER, Manager.

"FOR SALE" (By JOE BIRNES)

A singing act with a heart story and a plot. Now being produced with gratifying success by the

TROCADERO QUARTETTE

Now in our second season with Quinlan and Wall's Minstrels.

Are now open for propositions for next season.

JOE BIRNES, Rep., en route.

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(OF HORWITZ & BOWERS).

Author of the Most Successful Sketches and Monologues in Vaudeville.

Now being played by Le Roy and Clayton, Monroe, Mack and Lawrence, Howard and Bland, Gracie Emmett and Co., Mr. and Mrs. Gene Hughes, Kine and Gerthold, Baker and Lyn, Nelson and Milledge, Mack and Elliott, Fred and Bess Lucier and others. New sketches recently completed for Russell Bros., Nichols Sisters, and others.

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THE AMERICAN DUTCH GIRL.

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Have some open time in Feb. and March.

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The Little Yiddisher Girl.

"The hit of the bill in Salem last week."—Press, Public and Manager.

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"Suffice it to say that by his business, extremely clever and comical, he kept the audience thoroughly entertained and won for himself a flattering reception. His performance is one that must not be missed."—*Grand Daily Mail, Johannesburg, So. Africa.*

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Gaston and Stone

A unique style and original methods—Why say more?

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Inventing laugh-producing oddities.

"Have a Doughnut."

Two Hebrew Comedians,

HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

Address WM. MORRIS.

LEWIS McCORD

assisted by ELVIA BATES, BERTHA ST. CLAIR and G. ROLAND SARGEANT, presents Willard Hoicomb's laughable proposition of stage life.

"HER LAST REHEARSAL."

WILL H.

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ARMSTRONG AND HOLLYIn **THE EXPRESSMAN.** "The funny fellow with the trunk.""The amusing feature of the bill is a farce called *The Expressman*. The comedian who follows as funny as Armstrong at the Orpheum this season. He has 'business' enough to bring any half-witted comedian to his knees."—*Utica Daily Press*

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THE MOST BEAUTIFUL PARK IN THE WEST.

WANTED — HIGH CLASS VAUDEVILLE PERFORMERS in all lines. — WANTED

Season Opening May 21st. The most thoroughly equipped park theatre in America. Bookings open February 15th. Those who played last season, write again. **ALL HEAD LINERS WRITE.** Will pay the full valuation for every good act. Want one strong headline act each week at each park throughout the season. **NOTE**—On or about the first of June our beautiful new \$50,000 theatre in Highland Park, 3 miles south of Fort Sheridan, will open. It will be run in summer with high-class Vaudeville and in winter with combinations and legitimate attractions. Fully equipped for any attraction which travels, seating 1,200. This beautiful park covers an area of 25 acres and will be the finest park in America.

IMPORTANT NOTICE—We desire to receive bids from parties who are prepared to put up amusement features and all styles of novelties, suitable for a high-class park. In the new park are the fine base ball grounds completely fitted in the most thorough, practical manner, with a grand stadium seating 8,000 people. **High seasonal and Out Door Acts** wanted during the season. Also want Band and Orchestra of 16 pieces to play afternoon concerts and at night to be divided into two orchestras. One at Fort Sheridan Park and one at the new park. Would like to hear from

Pauline Hall,
Edw. F. Reynard,
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And all GOOD PERFORMERS.

Address all communications to **OSCAR P. Sisson, Amusement Manager, Highland Park, Ill.**

The Best Singing, Dancing and Acting Team on the American Stage.

JOHN W. — WORLD @ KINGSTON — MINDELL

READ WHAT THE DETROIT PAPERS SAID:

JOURNAL, DETROIT, FEB. 20.

Lively Bill at the Temple—The fantastic songs, dances and dialogue of World and Kingston, and World's rendering of Faust in tramp costume with the further gaudiness of a lamp shade picture hat and a table cloth mantle, brought a storm of applause at the Temple theatre that was still only by the appearance of the comedian before the curtain with his make up half off.

THE TRIBUNE, DETROIT, FEB. 20.

An unusual ovation was given World and Kingston, a very funny and clever tramp-swell-soubrette-Chimble Fadden mixture. In catch-as-catch-can costumes they give a vocal encore from Faust which brings a roar of applause.

EVENING NEWS, DETROIT, FEB. 20.

John W. World and Miss Mindell Kingston form a comedy duo that make one of the hits of the evening as a character comedian and comic opera soubrette. They are called back repeatedly, even after the curtain has gone up on the following act.

FREE PRESS, DETROIT, FEB. 20.

The comedy hit of the bill is made by John W. World and Mindell Kingston in straight and eccentric comedy. From the curtain calls of Monday afternoon they leave the audience hungry for more.

VAUDEVILLE IN BROOKLYN

Marie Dressler and Walter C. Kelly held the headline position at the Orpheum again last week, and made a much better impression than during the previous week. Their specialties were changed, but the travesty still made good in its original form. Emmett Corrigan, assisted by Maude Monroe, presented The Pot and the Kettle for the first time in Brooklyn, and scored heavily. The act is a good one and will be fully reviewed on its New York production. Charles T. Aldrich made his usual excellent impression with an act that stands alone. Cole and Johnson, of whom one never tires, sang new songs that were received with great favor. The familiar tunes also pleased. Galletti's monkeys and the Kitamura Japanese Troupe were excellent in their line. Baby Lund made a capital impression and Wynne Winslow, in high-class vocal selections, was greatly appreciated. La Fleur has an act of decided merit, and although early on the bill, was a decided hit. This week George C. Boniface and Bertha Waltzinger, Rapoli, Will West and Pinks, Warren and Blanchard, Howard's Ponies, Gus Bruno and Mabel Russell, Mlle. Latona, and Cole and Johnson (second week).

At Hyde and Ryman's last week Rosario Guerrero, in a pantomime sketch, The Rose and The Dagger, proved a veritable treat. La Belle Guerrero is a wonderful dancer and excelled in her pantomime work. Dufaire Philippe, in her support, was splendid. The sketch tells the story of a dancer, returning from the theatre, who, being caught in a terrific storm, seeks shelter in a brigand's hut. Unwelcome at first, her dancing and beauty at last win him over. She exchanges her rose for his dagger, and in effecting her escape kills him, affording a chance for a touch of the melodramatic at the finish. Paul Spadoni made his initial appearance here and was very favorably received. He is first of all a wonderfully strong man, and his juggling of heavy cannon balls, wheels and pony carts fairly take the breath away. It is the best juggling act seen since Cinqvealli. West and Van Sien won deserved success in their new musical act. Their utilizing the gymnasium and its "props" for musical effects is a capital idea, and the comedy woven about it increases the interest. Miss Van Sien appeared in boy's clothes and captured all. Cook and Sonora won laughs without number, although their sketch is one of vaudeville's most familiar members. Some genuinely good whistling was the offering of Alice Shaw and her daughters, and it won hearty appreciation. Mary Hampton, in The Melodrama, presented something unique and original, which was welcome. The role of violinist was the most original bit in the sketch, and was ably taken by Frank Whitman. William Davis proved a capable support. Flake and McDonough in their east side sketch were immensely pleasing. The Yankee Comedy Four worked in one, but made as big, if not a bigger, hit than before. They are using "Anona" as an Indian character specialty, and score heavily with it. Their other selections all please. This week Clayton White and Marie Stuart, Charles Keena, Crawford and Manning, Four Bards, Leona Thurber, Kelly and Kent, Four Emperors of Music, Gaudich Sisters and Gillett's Dogs.

This week, at Watson's, the following is the bill: James and Sadie Leonard, Fredo and Dare, Frank and Gladden, Marlon and Pearl, Rio Brothers, Emerald Trio, Mackie, Wilson and Mack and a burlesque on "Mr. Peewee," interpreted by W. B. Watson, Elmer Tenley, Ed Adams, Sol Fields and a big chorus.

Frank Keeney opens the Fulton Street for his first week of vaudeville and offers the following good bill: George Hoy, Robert Elliot and Marguerite Fields in "What's the Matter with Boston," Sisters Meredith, Shorty and Lillian De Witt, H. V. Fitzgerald, Hoy and Lee, Maud Kennedy, St. John and Le Fevere and the famous Four Rianos.

BALTIMORE ODEON BURNED.

Among the many buildings that fell a prey to the flames in the Baltimore fire was the Odeon Theatre, one of the pioneer places of amusement of that city. It was opened in 1886 and was for many years the leading vaudeville theatre of Baltimore, such stars as Alice Oates, Jefferson De Angeli, Irwin Sisters, Sam Bernard, Weber and Fields, Lew Dockstader and other present-day bright lights appearing on its boards. As the years rolled on it suffered the varying fortunes that fall to the fate of most playhouses, until 1902, when it came under the management of James Madison and Harry Montague. After completely renovating its interior and exterior, it was reopened on Aug. 30 of that year, and has since been conducted as a high-class stock burlesque theatre. The following people were playing at the Odeon at the time of the fire: Harry Montague, Frank Colton, Tommy Harris, Mike Nibbe, Fred Wilson, Caroline Duncan, Mlle. Ordier, Inez George, Florence Clark, Clara Higgins, Marie Bordoux, German Rose, Mabel Lee, Nellie Rumbold, with Edwards and Kernell, Laura Ida Booth, and Teresa Moritz as new additions who were to open the day the theatre was destroyed.

HURTIG AND SEAMON'S OPEN AGAIN.

Hurtig and Seamon's Harlem Music Hall, which was closed for a little more than a week, until some necessary repairs and improvements ordered by the Fire Department could be made.

La Petite Adelaide
(Cutest dancer on the stage)
In VAUDEVILLE
In her own Singing and Dancing Specialty.
Address Mirron or Agents.

The Smedley
SKETCH CLUB

EXTRACT.
and the assurance that "Jew" Dandy as Hans Wagner is as good, if not better, than his predecessor in the part made the "Prince" as good as new. His inevitable "Twin clowns" came as unexpected and funny as it ever did in the days of yore. Indeed, further along in the second act numerous lips could be heard purring in the audience preparing to pronounce the magic word with him. He has the faculty of making even the members of the company indulge in a laugh occasionally, which, in itself, is a feather in the cap of originality.—*Davenport Daily Republican*, Feb. 2, 1904.

This and many other criticisms of a like nature prove
"JESS" DANDY'S
great success as Hans Wagner in
The Prince of Pilsen.
Always address Tremont, N. Y. City.

Brooks Bros.

Permanent Address,
62 NAUWER STREET, BROOKLYN, N. Y.
MOVING PICTURE MACHINES AND FILMS
MAGIC LANTERNS WANTED APPLICABLE

was re-examined by the inspectors on Thursday last, and everything proving satisfactory, permission was given to reopen the house. The management decided to wait until Friday afternoon, when the hall was reopened with a grand Lincoln's Birthday matinee. The alterations cost something in the neighborhood of \$8,000, and the workmen were busy night and day trying to get them finished in the shortest possible time.

JOSEPHINE SABEL GOING ABROAD.

Josephine Sabel, the singing comedienne, will sail for Europe on Feb. 20, and will open in London on March 7, playing for two months at the Tivoli and Oxford. Her last engagements in Europe were in London in 1895 and in Germany in 1899. Miss Sabel has sent word in advance to her dressmaker in Paris, to prepare a set of the handsomest gowns ever designed for use on the stage. As she has worn some wonderful "creations" in the past, these new ones will have to be very gorgeous to surpass them. When she returns to America Miss Sabel will bring her new wardrobe with her, and her American admirers will have a chance to study the latest styles in Parisian stage-gowns.

VAUDEVILLE IN CANADA.

Manager Harvey, of the London Opera House, London, Ont., has changed the policy of the house and hereafter will play vaudeville exclusively. The new plan was put into operation

CHARMION

Biggest Box-Office Attraction To-day on the Stage

4 WEEKS WITH CORSE PAYTON CO.
2 WEEKS WITH DOT KARROLL CO.

Broke record in each town. If Charmion did not do it she must be a Mascot.
Now booking for next season, commencing the middle of October, 1904.
For open time address all responsible agents, or
PHILIP H. WEILER, Sole Manager, 26 Ross Ave., Buffalo, N. Y.

Rastus AND Banks
THE MAJOR AND THE MAID.
A big hit last week at Dewey Theatre, New York, with Weber's Parisian Widows.
Will tell you next week where I am this week.
Permanent address 115 W. 3rd Street, New York.

—THE—
Tossing Austins
JOLLY JUGGLERS.
Leave for Australia March 24, 1904.

KATHERINE DAHL
Prima Donna Soprano.
Leaves for Australia March 24, 1904.

HASKELL'S TIPS, No. 22.—There is trouble enough in this business without anybody looking for more, but if it should come your way don't be afraid to take it by the neck and say "Hello," says that rascal—
LONEY HASKELL
Looks like hell with the lid off—Inuro Fox when he removes his hat.
Feb. 21—Orpheum, Omaha.

EARL GILLIHAN and MURRAY TOM
AT HOME THIS WEEK.
Columbia, St. Louis, last week.
Address Orpheum Theatre,
Kansas City, Mo.

'MISS Elsie Janis
Formerly "LITTLE ELSIE"
The American Cissy Loftus
Miss Elsie Janis, who has now grown to be quite a sizeable little lady and so has dropped the soubriquet of "Little Elsie," shares with Eddie Foy the honors of the bill. Like good wine, Miss Janis improves with age and her imitations of prominent actresses are far better than she has ever attempted.—*Detroit Free Press*.
Address MIRROR and Agents.

B. F. KEITH'S International Circuit
Theatrical Enterprise
E. F. ALBEE, General Manager.
High Class Vaudeville
S. K. HODGDON, Booking Manager.
Association of Vaudeville Managers, St. James Building
Broadway and 28th St., N. Y.

VAUDEVILLE MANAGERS.
They make good style of feature.
CRIMMINS & GORE
A Sure Talk on Any Bill.
Address DAN CRIMMINS,
261 West 23d St., New York.
SKETCHES for Vaudeville work.
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

yesterday, with a bill including Couture and Ollette, Beardsley Sisters, May Goodwin, Briggs and Jordan, Smith Family, the Arlons, Potter and Hartwell, and the kinetoscope. There will be a change of bill weekly.

TO GO TO AUSTRALIA.

The Tossing Austins have resigned from Al. Reeves' company and will sail on March 24 for Australia, with Tom Nawn's vaudeville company. They will rest at their home in Dayton, Ohio, until it is time to start for the steamer. While they are in the antipodes they will perfect an entire new bill which they are now working on, and will present it here when they return. Katherine Dahl, late with Murray and Mack and the Castle Square Opera company, will also be a member of the Nawn party of tourists. She will bring along a repertoire of the latest New York successes to introduce in her specialty.

BOSTOCK BUYS HIPPODROME.

Frank C. Bostock, who has been exhibiting his collection of trained animals in Paris for several months, has, according to a special cable dispatch to the New York World, purchased the Paris Hippodrome, one of the finest and largest amusement buildings in the world. Mr. Bostock will hereafter make his home in Paris, as he is delighted with the enthusiastic manner in which his entertainment has been received there. The Paris Hippodrome seats 12,000 people and cost Mr. Bostock about \$2,000,000.

VAUDEVILLE JOTTINGS.

Harry Kirkpatrick and Harry Parr, of St. Joseph, Mo., have formed a partnership and will soon appear in first-class vaudeville houses in two new original sketches—Tat and The Dry Goods Clerk.

John W. World and Mindell Kingston filed week of Feb. 1 at the Temple, Detroit, in place of the Grand Opera, and were given the first performance for the Empire Circuit.

Marsella, a marvelous equilibrist, and the only act of the kind in the world, will arrive in America about June 1. He will be one of the features of John Vogel's Big City Minstrels next season, but will probably make his first appearance in New York city at one of the vaudeville houses.

James R. Adams, the well-known clown, while playing at the Avenue Theatre, Pittsburgh, week of Feb. 1 met with an accident that hardly did not prove serious in its effects. While doing his original still specialty, one of his stiffs broke and he was thrown heavily to the floor. Finding that he was uninjured, he invented a few funny moves on the spur of the moment, and the audience thought that the accident was part of his act. The stage hands helped him to repair his stiff, but he now has a second pair to use in case the thing happens again. This is the first accident of this kind that has happened Mr. Adams during his long career.

A newspaper received last week from Johannesburg, South Africa, contains an account of the first appearance at the Empire in that city of R. G. Knowles, the American comedian. Judging from the published account, Mr. Knowles must have taken the city by storm.

Hondal, the "Handful King," and Albert Chevalier, the celebrated coster singer, shared the headline honors equally at a recent benefit performance given for charity at the Empire Theatre, Sheffield, England.

Anna Wynne gave her Magic Brazilian monologue with great success recently at a fashionable luncheon. This young woman gives great promise.

Richard T. Brown, the comedian, and his wife, Emma Bartlett, known as Brown and Bartlett, have signed for the coming season with Scribner and Drew's Tivoli Lilies Co. They are this week at Poll's, New Haven, with Watson's, Brooklyn, to follow. They made a big hit in Watbury recently.

So pleased are Zazel and Vernon, the comedy bar performers, with the results attending their present initial starring tour, that they will produce an entire new idea in operatic pantomime next season, requiring a co. numbering twenty-eight persons. The season will open about Thanksgiving.

Sanford B. Rickey, manager of the West Minstrels, has just concluded a very successful tour of the South. He has found the West and South much the best territory theatrically this season. The burlesque on "The Wizard of Oz" has proved a very big hit this season, and Mr. Rickey is now having another burlesque written for next season, as he is convinced that those who attend a minstrel performance go to laugh. He has signed for next season the great European artist, Kartelli, who has made a sensation with this co. this season. His riding of a single wheel on a slack wire, setting on and off the wheel without assistance, has been the talk of the cities where the co. has appeared.

Mallory Brothers and Brooks have added Grace Halliday to their musical act and are the vaudeville feature with the Fenber Stock co., now touring the New England States.

Kelly and Annette, two Eastern vaudeville performers, who are also well known for their clever performances in houses of the Southern California Circuit, will join Norris and Rowe's Circus March 2 for the season. Mr. Kelly will act as treasurer for the organization, while Kelly will be heard in the concert, rendering descriptive ballads.

Charles Leonard Fletcher arrived in England after a very enjoyable trip on the "Cedric." On Feb. 1 a concert was given on board, and Mr. Fletcher and Scott Craven furnished most of the entertainment. Mr. Fletcher has a long season booked in Europe and will not return to America for some time.

Lisle N. Wilson has just finished a tour of the Keith Circuit, and will begin an engagement on the Orpheum Circuit on Feb. 28, with the Kohl and Castle Circuit to follow.

The Colby Family, who have been spending a very pleasant vacation at their home in Houston, Tex., for several weeks past, have taken to the road again. They hated to leave the fine, balmy weather and the sprinkling of money of their Southern friends, but the engagements were calling them and they had to go.

Gus Bernard will remain at the Fulton Street Theatre, Brooklyn, as business manager.

Carlton and Otto opened on the Orpheum Circuit at Kansas City on Jan. 31 and met with splendid success. They are booked up until June at the beautiful Fort Sheridan Park and the new park at Highland, has expended over \$100,000 in fitting up the park for the coming season. Headliners in vaudeville will be played here during the summer. Oscar P. Sloan has proven very efficient as general amusement manager of Fort Sheridan Park.

Madame Flower, the Bronze Melba, will be seen next season in a new musical comedy, entitled Queen of the Jungle, written especially for her, and will play the best cities in New York, Pennsylvania and the Southern and New England States. Her support will consist of the best colored talent obtainable, and the co. will carry special scenery and printing.

Press Kidridge celebrated his birthday on Sunday last, St. Valentine's Day, and received many congratulatory telegrams and letters. His mother, "Aunt Louisa," also came in for her share of felicitations.

Williams and Melburn, who are pleasing the patrons of the Poll Circuit, will soon produce a new act, written for them by Clayton Kennedy, of Kennedy and Rooney.

Selma Rawlston is at the Avenue, Detroit, this week.

Mr. and Mrs. Fay, of Fay's Thaumaturgy and Vaudeville Co., were callers at the Tuxedo office yesterday.

William H. Post has written a sketch, called Mother's Angel, which was recently produced by Carlos, Mabel Lenox, and Herbert Furlong, Jr. The piece was rehearsed by Ed Phillips of the County Chairman Co. It will be presented next week at Springfield, Mass., with Worcester to follow. Other dates are being rapidly filled.

Mrs. Wilber J. Tucker, formerly of the La Porte Sisters, presented her husband, the well-known vaudeville agent of Boston, with a baby boy on Tuesday, Feb. 9. Mother and son are doing splendidly.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair and Dahn—Columbia, St. Louis, 15-20. Keith's, 15-20. Proctor's, 15-20.
Addison and Livingston—Novelty, Denver, 22-27.

Adgie's Lions—Poll's, New Haven, 15-20. Poll's, Hartford, 22-27.
Aerial Smiths—Portland, Me., 15-20.
Aga—Victoria, N. Y., 1—Indefinite.

Albion, The—Comique, Seattle, 15-20. Edison, Seattle, 22-27.
ALDRICH, CHAS. T., Circle, N. Y., 15-20.
Pastor's, 22-27.

Alf and Peter—H. E. Erie, Pa., 15-20. O. H. James, 22-27.
Allen, Leon and Bertie—Pittsburgh, 15-20.
Harris, McKee, 22-27.

Allen, Pearl and Violet—Orph., Utica, 15-20. Avenue, 15-20.
American Trumpeters, Four—Sheedy's, New Bedford, 15-20.
Antrim and Peters—Empire, Hoboken, 15-20.

Arvott, Eddie—Empire, Hoboken, 15-20. Keith's, Providence, 22-27.
Ashton, Margaret—Manchester, Eng., 15-20.
Astra—Orph., Kansas City, 14-20.

Austin, George—Haymarket, Chicago, 15-20.
Avon, The—Mechanics', Salem, 15-20. Keith's, N. Y., 22-27.
Baby Lund—Circle, N. Y., 15-20.

Bailey and Madison—Proctor's, Newark, 15-20.
Bards, Four—15-20. R. Brooklyn, 15-20.
Barnella, The—Pastor's, N. Y., 15-20.

Barnes and Curtis—Victoria, B. C., 15-20.
Barnes, Paul—Keith's, Boston, 15-20.
Bart and Evans—Howard, Boston, 15-20.

Bartlett Sisters—Keith's, B'ham, 15-20.
Bates, Nora—Mechanics', Salem, 15-20. Keith's, Boston, 22-27.
Beano—Empire, Lorain, O., 15-20. Arcade, Toledo, 22-27.

Behman Show—H. and S. N. Y., 15-20. Proctor's, Newark, 22-27.
Bellman and Moore—Cook's, Rochester, 15-20. Temple, Detroit, 22-27.
Berger, Valerie—Chase's, Washington, 15-22. Orph., New Orleans, 22-27.

Biggs, Bings, and Bings—Proctor's, Newark, 15-20.
Proctor's, 22-27. N. Y., 22-27.
Blair, W. A.—Comique, 15-20.

Blind Tom—Shea's, Buffalo, 15-20.
Blom and Cooper—Poll's, New Haven, 15-20.
Bons, Frederick, and Co.—Portland, Me., 15-20.

Bonifaz and Walters—Orph., Brooklyn, 15-20.
Bruno and Russell—Orph., Brooklyn, 15-20.
Bruna and Mina—Springfield, Ill., 22-27.

Bryant and Saville—Columbia, Cincinnati, 14-20. Main St., Peoria, 22-27.
Burke and La Rue and Inky Boys—Howard, Boston, 15-20.

Burkhardt, Lillian, and Co.—Proctor's, Albany, 15-20.
Burman, Sophie—Chase's, Washington, 15-20.
Burton and Brooks—H. and S. N. Y., 15-20.

Bush and Gordon—Trent, Trenton, 22-27.
Butler, Amy—Arch St. Museum, Phila., 15-20.
Capitola, Alde—Proctor's, Newark, 15-20. Proctor's, 22-27. N. Y., 22-27.

Carlin and Otto—Orph., New Orleans, 15-20.
Carmen Sisters—Shea's, Buffalo, 15-20. Shea's, Toronto, 22-27.
Carmen, Emma—Empire, Hoboken, 15-20.

Carr and Crowley—O. H. Osgood, Ia., 15-20. O. H., Decatur, 22-27.
Carroll and Clark—O. H. Chicago, 15-20.
Carroll, Mr. and Mrs. Carl—Hazen's, St. Louis, 15-20.

Carson and Willard—H. and S. N. Y., 15-20. Empire, Hoboken, 22-27.
Casman, Josephine, and Pinks—Pastor's, N. Y., 15-20.

Castell and Hall—Proctor's, 22d St., N. Y., 15-20.
Chameroys, The—Pastor's, N. Y., 15-20.
Chatham Sisters—Bon Ton, Salt Lake City, 15-20.

Cherry and Bates—Howard, Boston, 15-20. Boston, 22-27.
Clarke and Temple—Poll's, New Haven, 15-20. Poll's, Bridgeport, 22-27.

Clayton, Jenkins and Jasper—Empire, Nottingham, 15-20.
Clayton, White and Stuart—H. and B. Brooklyn, 15-20.
Clayton, White and Stuart—H. and B. Brooklyn, 15-20.

Cole and Johnson—Orph., Brooklyn, 8-20.
Cole and Johnson—Howard, Boston, 15-20.
Cole and Warner—Proctor's, Newark, 15-20.

Coleman, A. L.—Proctor's, 5th Ave., N. Y., 15-20.
Columbia Trio—Empire, Bradford, Eng., 15-20. Empire, Leeds, Eng., 22-27.

Collins and Collins—Arch St., Phila., 15-20.
Conway and Leland—Glasgow, Scotland, 15-20. Empire, Belfast, 22-27.

Cooper and Bailey—Proctor's, Newark, 15-20.
Cook and Don—O. H. Chicago, 15-20.
Cook and Hall—Nelson, Springfield, 15-20.

Cooper and Robinson—Orph., Utica, 15-20.
Corley and Burke—Proctor's, 5th Ave., N. Y., 15-20.
Crane, Mr. and Mrs. Gardner—Keith's, B'ham, 15-20.

15-20. Keith's, N. Y., 22-27.
CREST, WILL, AND DAINE BLANCHE—Proctor's, 22d St., N. Y., 22-27.

Cullen, James H.—Pastor's, N. Y., 15-20.
Cummings and Knight—Howard, Boston, 15-20.
D's and D's—Park, Portland, Ore., 15-20.

Daly, Dan—Shea's, Washington, 15-20.
Dancing Violins—Orph., Providence, 15-20.
Dare, Frank N.—Dallas, Texas, 15-20.

Darrow, Mr. and Mrs. Stuart—Keith's, Providence, 15-20.
Dauphins, The Two—Orph., San Francisco, Jan. 4-20.
Delmore and Wilson—Leeds, Eng., 15-20. Hull, Eng., 22-27.

Delmore, The Misses—Keith's, Boston, 15-20. Portland, Portland, 22-27.
Demond and Belle—Englewood, N. J., 16—Indefinite.
Derenda and Green—Lyceum, Washington, 15-20.

Academy of Music, Pittsburgh, 22-27.
Deveau, Hubert—Keith's, Boston, 15-20. Mechanics', Salem, 22-27.

De Witt, Shorty and Lillian—Fulton St., Brooklyn, 15-20.
Dixon, Charles, and Co.—Keith's, Boston, 15-20.
Keith's, Providence, 22-27.

DOHERTY SISTERS—Stratford, London, 15-20.
Hackney, London, 22-27.
Doyle, Edward—London, Eng.—Indefinite.

Doyle, Nelson—Proctor's, 5th Ave., N. Y., 15-20.
Drane, Sam—Casto, Lawrence, 15-20. Casto, Lowell, 22-27.

Duncan, S. O.—Columbia, Cincinnati, 15-20. Orph., 15-20.
Dunne, R. T.—Trenton, 15-20. Odeon, Baltimore, 22-27.

Durys, May, and Co.—Park, Worcester, 15-20.
Edwards, Sam and Fred—Trenton, 15-20.
Eldon—Howard, Boston, 15-20. Nelson, Springfield, 22-27.

Elkridge, Press—Keith's, Phila., 15-20. Keith's, N. Y., 22-27.
El Salto, Signora—O. H. Chicago, 15-20.
Empire City Quartette—Miner's, N. Y., 15-20. Lyceum, Phila., 22-27.

Evans Trio—Shea's, Buffalo, 15-20. Star, Hamilton, 22-27.
Everett Sisters—Standard Fort Worth, Tex., 1-20.
Everhart—Chase's, Washington, 15-20.

Fadette's Orchestra—Trent, Trenton, 15-20. Keith's, Providence, 22-27.
Falks and Nelson—Poll's, Hartford, 15-20. Avenue, Pittsburgh, 22-27.

Fantas, Two—Crystal, St. Joseph, Mo., 14-20.
Farley, James and Bonnie—Pastor's, N. Y., 15-20.
Farnum and Nelson—Orph., Rochester, 15-20.

Fay, Hugh—Palace, London, 15-20.
Ferguson and Dupree—Lincoln, Neb., 15-20.
Ferguson and Mack—Orph., Kansas City, 14-20.

Fields and Hanson—Duquesne, Pittsburgh, 15-20.
Fields and Martin—Howard, Boston, 15-20.
Fields and Ward—Poll's, New Haven, 15-20.

Fields and Whalen—O. H. Chicago, 15-20.
Fields, Happy—Fanny—Empire, Newport, 15-20.
Flood, Sam—Noblemore, 22-27.

FIELDS, W. C.—Tivoli, Cape Town, Jan. 26-30.
Filion and Krull—Orph., San Francisco, 21-27.
Fisher and Johnson—Proctor's, 5th Ave., N. Y., 15-20.

FISHER, MR. AND MRS. PERKINS—Trent, Trenton, 15-20. Pastor's, N. Y., 22-27.
Flake and McDonough—Trent, Trenton, 15-20.
Fitzgerald—Fulton St., Brooklyn, 15-20.

Fitzgibbon—McKay Trio—Keith's, N. Y., 15-20. H. and B. Brooklyn, 22-27.
FLETCHER, CHARLES LEONARD—London, England, 8-Sept. 3.

Flood Bros.—Keith's, Boston, 15-20.
Flora, Mlle.—Keith's, B'ham, 15-20.
Forbes and Forbes—Chutes, San Francisco, 15-20.

Ford and Gebure—Keith's, Boston, 15-20.
Ford and Wilson—Shea's, Toronto, 15-20. Empire, Cleveland, 22-27.
For, Eddie—Cook's, Rochester, 15-20. Chase's, Washington, 22-27.

Franklin, Irene—Proctor's, Newark, 15-20. Proctor's, 125th St., N. Y., 22-27.
Frazer and Mac—Palace, Hull, 15-20.
Frey and Fields—Casto, Lowell, 15-20. Howard, Boston, 22-27.

Gilman and Hart—Howard, Boston, 15-20.
Girard and Gardner—Orph., San Francisco, 22-27.
Girard, Helen—Keith's, Phila., 15-20.

Glenroy, Jas. E.—Keith's, Phila., 15-20.
Gloss, Chas., and Son—Haymarket, Chicago, 15-20.
Gloss, Hilda—Empire, Hoboken, 15-20.

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Gloss, Hilda—Empire, Hoboken, 15-20.
Poll's, New Haven, 22-27.

Goldsmith and Hope—Atlantic Garden, N. Y., 22-27.
Gordon and Hayes—Novelty, Oakland, 15-20.
Gottlieb, Fred, and Amy—Trent, Trenton, 15-20.

Keith's, N. Y., 22-27.
Gould, Billy—Keith's, Providence, 15-20.
Grant, Sydney—Colonial, Cleveland, 22-27.

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Gray, Keith's, Phila., 15-20.
Gray, Standard—Houston, Tex., 22-27.

Greens—Portland, Me., 15-20.
Guerrero, Rosario—Avenue, Pittsburgh, 15-20.
Hall, Bessie May—Howard, Boston, 15-20.

Hampton, Mary, and Co.—Keith's, Providence, 15-20.
Harmony Four, The—Empire, Newcastle-on-Tyne, 15-20.
Empire, Edinburgh, 22-27.

Harper, Desmond and Bailey—Keith's, Phila., 15-20.
Hart, John E.—Keith's, B'ham, 15-20.
Haskell, Loney—Orph., Kansas City, 14-20. Orph., Omaha, 21-27.

Hawley and Walters—Proctor's, 5th Ave., N. Y., 15-20.
Hawkins, Lew—Howard, Boston, 15-20.
Healy, John—Arch St., Phila., 15-20.

Hecklow, Chas., and the Misses, and Wheeler—Crystal, B'ham, 15-20.
Helen, Edith—Empire, London, Eng., 18-Feb. 20.
Henry and Hope—Proctor's, 5th Ave., N. Y., 15-20.

Henry and Hope—Proctor's, 5th Ave., N. Y., 15-20.
Hermann, Adelaide—Poll's, New Haven, 15-20. Poll's, Waterbury, 22-27.
Hill, Hamilton—Empire, Portsmouth, 15-20. Palace, Plymouth, 22-27.

Hines and Bromington—Avenue, Detroit, 15-20.
Hodge, Hall, and Co.—Keith's, Providence, 15-20. Empire, Hoboken, 22-27.
Hulse, The Two—Huber's, N. Y., 15-20. Rialto, 21-March, 22-27.

Huey and Lee—Fulton St., Brooklyn, 15-20.
HOGAN, ERNEST—Orph., Kansas City, 14-20.
Holden and Florence—Orph., Los Angeles, 7-20.

Holmes and Waldron—Edison, Hudson, Mont., 15-20.
Howard and Bland—O. H. Chicago, 15-20.
Howard Brothers—Circle, N. Y., 15-20.

Howard's Harry, Poles—Orph., Brooklyn, 15-20.
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